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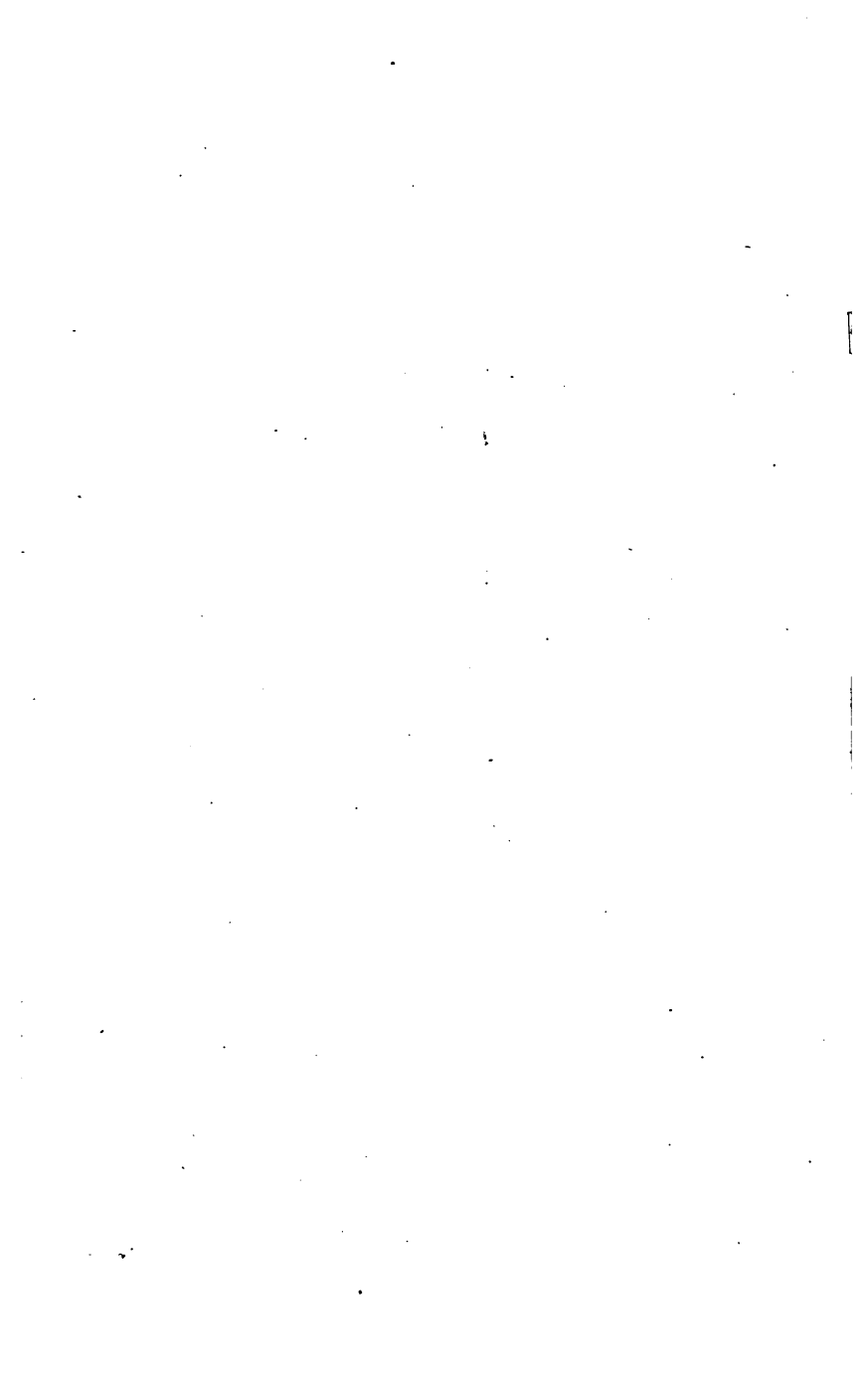
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PREFACE.

THE author of the following work, conscious of the responsibility which must be incurred by one who appears before the public in the character of a Teacher of Grammar, has endeavored faithfully to reduce to a concise yet comprehensive system the true principles of that language in which his thoughts are presented to the world: not to deviate widely from those works which have been highly approved, but to form a consistent and practical digest of established rules: not to be satisfied with the researches and labors of others, but to examine, think, and write for himself: not to subvert the popular system of grammar, but to add to it some new features, and to improve upon those already received. While this must be the result of great labor and skill, eighteen years of patient study and practical experience in teaching, give him, he trusts, some ground of confidence upon which to claim the attention and consideration of those, who, like himself, are engaged in the educational profession: a profession, at once, arduous, honorable, and laudable.

About ten years since, at which time the present work was undertaken, the author was engaged in giving Lectures on English Grammar. During the three years thus employed, and his subsequent career in teaching, for his own information, he has critically examined the principal English Grammars which have been issued, of which there are about 400, and diligently compared their definitions and rules with each other, and tested them by a constant reference to the usage of standard writers. While intent upon this investigation, their various arrangements and methods of teaching have been as carefully considered; and he persuades himself that the improvements here offered will be found useful to the learner, and acceptable to the Teacher.

In accordance with a correct and popular sentiment, now quite general, the author permits his work to speak for itself; and wishes its success to rest entirely upon its intrinsic merits. To this end, he would invite the reader to a careful perusal and estimation of its worth. So far as his views, plan, and labors, may contribute to the intellectual culture of the rising generation, it will be the height of his ambition, if, in the opinion of competent judges, he shall be regarded as having neither "run nor labored in vain."

In the plan of the work, each principle has been carefully arranged, and

examined by itself; and at the close of each subject, where it is necessary, a Synthetical Exercise is required of the pupil, by which he must put in practice the very principles which he has under consideration. For example, see pages 81 and 82, the plan of which is continued through the work. These exercises will be found easy and interesting, inasmuch as the pupil has, in each, a definite object in view. By this means, the very design and end of grammar will be attained—"the art of speaking and writing *correctly*."

The plan of *Parsing*, which is the "*best and most thorough method of analysis*," is simple and systematic, requiring the pupil to assign a reason for each principle as he advances. This, which experience shows to be necessary to good improvement, is founded on the principle of "*making haste slowly*."

It has been thought judicious to place the Classification and Analysis of Sentences, which will be found full and complete, in the first part of Syntax. The Models of Analyzing are so uniform and similar, that, after committing two or three, in order to understand the others, the pupil will have little more to do than read them over. Though secondary to parsing, this is an interesting and useful exercise; and, during the last fifteen years, has gradually become more and more prominent, until, in some sections, it has thrown parsing into the shade. This is an extreme. The one ought to be done, and the other ought not to be left undone. The present work teaches to do both. At the same time, the learner is required to illustrate and apply every principle as he advances.

In this edition, a few errors discovered in the former, have been corrected. To secure more exact uniformity and greater simplicity, a few changes have been made: the subject of Analysis has been somewhat improved; and the Chart of Sentences, at the suggestion of several friends of experience, has been omitted, and an Analytical Chart showing the complete classification of sentences, has been substituted. This, if placed before the scholar, or, which is better, if written out upon the black-board, will, during the explanations of the teacher, be highly useful and convenient.

The idea of treating the *subject*, &c., of a sentence as simple, complex, or compound, has been taken from De Sacy; while many important suggestions have been derived from other analytical works, and from the Elements of Reading and Oratory by Prof. Mandeville.

The Elements of Sentences, and their peculiarities as the Materials of Sentences, will be useful and interesting to the advanced student. The Phrase and Clause Elements, as treated of under Rules 11, 16, and 18, will also claim his attention.

The Classes of Sentences which depend on *mode* and *structure*, are not necessary in Analyzing; but a thorough knowledge of them is indispensable to a complete understanding of the principles of Punctuation and Elocution. Their study will furnish important knowledge in the structure of language.

The subject of Analysis, as presented in this Work, is so simplified, that a teacher of grammar, by ordinary application, can, in one week's time, be prepared to teach it efficiently. This fact has been fully proved by several teachers in the different schools under the author's superintendence.

Pittsburg, Aug. 1852.

L. T. COVELL.

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GRAMMAR¹.

1. GRAMMAR is the science² of language and the art of using it.

Science is knowledge reduced to a system.

Art is knowledge reduced to practice.

Rules of art are based on the principles of science.

2. Grammar is divided into *Theoretical*³ and *Practical*.

Theoretical Grammar is a digest⁴ of the principles common to all languages.

Practical Grammar is a digest of the principles of a particular language.

3. *Language*⁵ is a medium for the communication of thought.

Language is divided into *Spoken* and *Written*.

Spoken language is the utterance of significant sounds to express thought.

Written language is a system of characters or letters to represent spoken language.

What is grammar? What is science? What is art? On what are rules of art based? How is grammar divided? What is theoretical grammar? What is practical grammar? What is language? How is language divided? What is spoken language? What is written language?

1. Grammar, [Gr. *grammatiké*;] The collected principles of a language.

2. Science, [L. *scientia*;] A systematic knowledge of principles.

3. Theoretical, [Gr. *theoretikos*;] Pertaining to theory; speculative.

4. Digest, [L. *digestus*;] Put in order; reduced to method; having due arrangement of parts; a system; a code.

5. Language, [L. *lingua*;] Any method of expressing thought.

NOTE. Let the pupil examine the roots of these words in some *Etymology* (which he should study); as, Lynd's, Town's, or Mc Elligott's.

A DIGEST OF ENGLISH GRAMMAR.

1. ENGLISH GRAMMAR is the art of speaking and writing the English language correctly.

2. It is commonly divided into four parts :—Orthography, Etymology, Syntax, and Prosody.

The first two treat of the formation of words.

The last two treat of the formation of sentences.

PART I.

ORTHOGRAPHY.

3. ORTHOGRAPHY¹ signifies writing words correctly. It treats of phonetics, letters, syllables, words, and spelling.

PHONETICS.

4. *Phonetics*² treats of the elementary sounds of the human voice.

What is English Grammar? How is it commonly divided? Of what do the first two treat? The last two? What does orthography signify? Of what does it treat? Of what does phonetics treat?

1. Orthography, [Gr. *orthographia* ;] The *correct writing* of words by their proper letters.

2. Phonetics, [Gr. *phone* ;] The doctrine or science of vocal sounds.

Voice is an audible sound uttered by the mouth.

Speech is the faculty of uttering articulate sounds.

5. The organs employed in uttering sounds, are of three classes:—

RESPI'RATORY, VOCAL, AND ARTICULATING.

The *Respi'ratory* organs are the lungs and trachea.

The *Vocal* organs are the larynx, glottis, and epiglottis.

The *Articulating* organs are the palate, tongue, teeth, lips, and nostrils.

The last five are usually called the *organs of speech*.

6. In speaking, the rush of air over the vocal cords of the larynx, sets them in motion, by which sound is produced. This sound is then articulated into speech.

ELEMENTARY SOUNDS.

7. An *elementary sound* is a simple oral sound; as, *e, o; b, k*.

The English language contains forty-one separate* sounds. Several of these are two sounds closely blended in one; as, *a, i, u, oi, ou*.

CLASSIFICATION.

8. Elementary sounds are of three classes: *Vocals, Sub-vocals, and Aspirates*.

Vocals consist of pure voice only; as, *a, e, o*.

Sub-vocals consist of voice and breath united; as, *b, d, g*.

What is voice? What is speech? Of how many classes are the oral organs? Which are the respiratory organs? The vocal? The articulating? What are the last five called? In speaking, how is sound produced? How is this sound then treated? What is an elementary sound? How many are there? What are several of these? Of how many classes are elementary sounds? Of what do vocals consist? 'Sub-vocals'?

* That is, sounds which are separated in analyzing words into their elements. Some do not analyze *not*, as in *quoit* (*kwoit*). Others analyze *wh*, as in *when*, and *oi*, as in *oil*.

Aspirates consist of pure breath only ; as, *f, h, k*.

9. There are 16 vocals, 15 sub-vocals, and 10 aspirates.

10. *Cognate sounds* are those formed by the same organs ; as, *b, p ; d, t*.

11. *Liquids* are sounds that smoothly flow or unite with other sounds ; as, *l, r*.

12. *Nasals* are sounds emitted through the nose ; as, *m, n, ng*.

EXERCISE.*

13. *Utter the word day, day, twice ; and then the element a, a, twice. Let the pupil utter other words, and finally, every element in each word.*

MODEL

14. Ale, ale, a, a ; bay, bay, a, a ; day, day, a, a ; ray, ray, a, a.

Ask, ask, a, a ; are, are, a, a ; art, art, a, a ; arm, arm, a, a.

All, all, a, a ; ball, ball, a, a ; awe, awe, a, a ; law, law, a, a.

Bat, bat, a, a ; hat, hat, a, a ; fat, fat, a, a ; fan, fan, a, a.

Bib, bib, b, b ; rob, rob, b, b ; bulb, bulb, b, b ; cab, cab, b, b.

Did, did, d, d ; bud, bud, d, d ; and, and, d, d ; rod, rod, d, d.

Pip, pip, p, p ; cup, cup, p, p ; pop, pop, p, p ; lip, lip, p, p.

Tilt, tilt, t, t ; not, not, t, t ; hot, hot, t, t ; tret, tret, t, t.

What are aspirates ? How many of each class ? What are cognates ? Liquids ? Nasals ? How are the exercises to be uttered ?

* **NORM.**—From § 18 to § 21, is intended as a system of vocal exercises. Let the *Chart* be placed on the black-board, and practiced on as a separate and daily exercise. From § 31 to § 52, is designed as an exercise in derivation, spelling, and orthographic analysis. Let it be used a short time instead of the Spelling-book, and studied by the pupil until thoroughly committed. If this course be pursued, these exercises will be found not only simple, but highly interesting and useful. This will leave less than seven pages to be studied as regular lessons in grammar, in Part I.

15. CHART OF ELEMENTARY SOUNDS.

Names of Vowels.	Vowels.		Sub-vowels.		Aspirates.	
	Element.	Power.	Element.	Power.	Element.	Power.
Long	A	Ale.	B	Bib.	P	Pip.
Italian	A	Ask.	D	Did.	T	Tilt.
Broad	A	All.	J	Jest.	CH	CHest.
Short	A	At.	G	Gig.	K	Kick.
Long	E	Eve.	V	Van.	F	Fan.
Short	E	Elk.	TH	THen.	TH	THin.
Long	I	Ire.	Z	Zend.	S	Send.
Short	I	Inn.	ZH	ZHur.	SH	Shir.
Long	O	Ode.	W	Wen.	WH	When.
Short	O	Odd.			H	Hut.
Long	U	tUne, new.	Y	Year.		
Short	U	Ult.	L	Lull.		
Long	OO	OOze, move.	R	Roar.		
Short	OO	fOOt, put.	M	Mum.		
Proper	OI	OIl.	N	Nun.		
Proper	OU	OUt.	NG	soNG.		

REMARKS.

16. The first nine Aspirates have their *cognate* (10)—sub-vowels arranged opposite them. H has no cognate.

The *name* of a letter is that by which it is called: the *power* is the *sound* it has in forming a word: the *element* is this sound uttered alone.

The long sound of *u* is *cu*, as in *tune, new*; and the name sound is *y*, as in *use (yuse)*. *L* and *R* are liquids. *M* *N*, *NG*, are nasals. The Number of elements is 41

EXAMPLES.

17. These examples contain the different letters and union of letters, which represent the *long* sound of *a*, the *Italian* sound, and so of other sounds.

How many sounds has *a*? What are they? Utter the elements. Give examples. Do the same with all the vowels. With the sub-vowels. With the aspirates. How many aspirates have cognates? Which are they? What is said of H? What is the name of a letter? Its power? The element? What is the long sound of *u*? The name sound? Which letters are liquids? Which nasals? How many elements?

OF VOCALS.

a—ate, fare, ray, prey, rain, veil, yea, aye, gaol, gauge.
 a—art, ask, ant, laugh, calm, psalm, heart, aunt, ah.
 a—all, law, war, nor, broad, haul, or, ought, awe.
 a—at, can, ran, man, sat, land, crank, drab, fan.
 e—me, eel, see, key, shire, seize, grief, tea, quay.
 e—ell, says, any, again, bury, head, feoff, heifer.
 i—ice, die, my, eye, aisle, height, guide, buy.
 i—it, sieve, hymn, been, busy, guilt, women.
 o—go, though, door, boat, toe, row, owe, sew, beau.
 o—not, hot, what, rod, wad, blot, squat, on, fop.
 u—cure, hue, new, yew, view, beauty, deuce, juice, you.
 u—nun, cur, her, sir, myrrh, rough, ton, does, flood.
 oo—coo, do, ado, tour, shoe, rule, move, too, rheum.
 oo—book, look, wolf, would, pull, wool, put, foot.
 oi—oil, toil, foil, coil, boy, toy, joy, oint, coin.
 ou—our, tower, thou, now, loud, crowd, plow, plough.

OF SUB-VOCALS.

b—be, eb, orb, rob, barb, bin, nib, bur, rub, bulb.
 d—day, lad, aid, laid, add, did, and, kind, bind.
 j—jay, june, jet, jest, gem, ginger, soldier.
 g—go, gog, cog, geld, ghost, burgh, exist, exact.
 v—van, vine, voice, save, cave, of, vivid, Stephen.
 th—the, then, this, they, that, other, with, though.
 z—zero, zone, as, is, suffice, beaux, zebec, was.
 zh—azure, glazier, vizier, brasier, leisure, rouge.
 w—wit, wise, wonder, one, once, quit, liquid, want.
 y—ye, yet, yes, alien, filial, million, hallelulah.
 l—lo, let, tell, fill, mill, hill, live, lone, lull.
 r—rear, roar, river, rod, door, ruler, razor.
 m—mow, man, men, mum, drum, hen, hum.
 n—no, on, nun, nay, tan, net, ten, and, nine.
 ng—sing, song, sung, sunk, bang, bank, think.

OF ASPIRATES.

p—par, rap, pin, map, pip, pop, nip, lip.
 t—ten, net, at, it, tin, fat, faced, fixed, locked.

ch—*chin, which, etch, such, church, inch, child.*
 k—*kind, ink, kit, cat, loch, boz, quilt, hough.*
 f—*fan, if, fief, laugh, rough, phiz, phrase, phlegm.*
 th—*thin, thief, faith, theme, truth, youth, ninth, tenth.*
 s—*so, thus, sin, miss, ice, nice, cent, city, slice.*
 sh—*shun, ocean, social, portion, pension, sure, chaise.*
 wh—*where, while, when, why, who, whist, overwhelm.*
 h—*hate, harm, hall, hat, hem, uphold, whole.*

SYLLABIC FORMATIONS.

18. Bay, bar, ball, bat; be, bet; pie, pit; no, not; hue, hut; food, foot; oil, out; eb, ed, ej, eg, ev, the, ez, ezh, wa (oo-a), ya (ee-a), el, er, em, en, eng; ep, et, che, ek, ef, eth, es, she, why (hwo-y), ha.

ELEMENTS.

19. ā, â, a, a; ē, e; ī, i; ō, o; ū, ū; öö, oo; oi, ou; b, d, j, g, v, th, z, zh, w, y, l, r, m, n, ng; p, t, ch, k, f, th, s, sh, wh, h.

NOTE.—*Utter each element with force, and explode the vocals.*

PHONETIC SPELLING.

20. *Utter each element, and not the name of the letter :*

Thus:—B-l-a—bla. F-l-a-fla-g-r-a-n-t-grant—fla-grant.

EXAMPLES.

Name, bard, bald, grant; say, ah, awe, at; pint, fin, mete, jest, hold, cannot, demure, rebut, mood, move, foot, put, full, mindful, recoil, bound, singing, themselves, thin, zone, azure, water, wet, yet, shipment, church, demand, grammar, minuend.

THE ENGLISH ALPHABET.

21. An ALPHABET is the letters of a language arranged in order. The *English Alphabet* consists of

How are the elements to be uttered? What is the direction for phonetic spelling? What is an alphabet? How many letters in the English alphabet?

twenty-six letters. They have each two forms, as *capitals* and *small* letters. Letters are of four kinds: Roman, *Italic*, *Old English*, and *Script*.

Capitals are used for the sake of eminence and distinction. Small letters constitute the body of every work: A, a; B, b; C, c; D, d; E, e; F, f; G, g; H, h; I, i; J, j; K, k; L, l; M, m; N, n; O, o; P, p; Q, q; R, r; S, s; T, t; U, u; V, v; W, w; X, x; Y, y; Z, z.

LETTERS.

22. A *letter* is a character used to represent an oral sound.

CLASSIFICATION.

23. Letters are of two classes: *vowels* and *consonants*.

A *vowel* is a letter used to represent a vocal. (8)

A *consonant* is a letter used to represent a sub-vocal or aspirate.

24. Seven letters of the alphabet, a, e, i, o, u, w, and y, may be vowels; and all, except a, may be consonants.

E, i, u, w, and y, are consonants when sounded before a vowel heard in the same syllable; as in *eulogy*, *alien*, *quell*, *well*, *yet*.¹

25. *C* and *g* are soft² before *e*, *i*, and *y*; and hard in all other cases.

C is equivalent to *k*, *s*, or *z*, as in *cat*, *cent*, *suffice*.³

Q is equivalent to *k*, as in *quill*.

X is equivalent to *z*, *gz*, or *ks*, as in *xebec*, *exist*, *fox*.

X is a sub-vocal when equivalent to *z* or *gz*; and an aspirate, when equivalent to *ks*.

T may be equivalent to *ch*; and *s*, to *sh* or *zh*.

How many forms of letters? How many kinds of letters? For what are capitals used? What do small letters constitute? What is a letter? Of how many classes are letters? What is a vowel? A consonant? How many, and which may be vowels; and which consonants? When are *e*, *i*, *u*, *w*, and *y*, consonants? When are *c* and *g* soft? To what is *c* equivalent? *Q*? *X*? When is *x* a sub-vocal, and when an aspirate? To what may *t* be equivalent?

1. For the different sounds of the letters, see phonetics, § 15 and § 18.

2. In *scirrhus*, and *sceptic* (the former spelling of *skeptic*), *c* is hard like *k*.

3. In *six* (the number six at dice), *suffice*, *sacrifice*, *discern*, and several of their derivatives, *c* has the sound of *s*. In a few words, as *girl*, *give*, &c., *g* is hard.

UNITED LETTERS.

26. A *diphthong* is the union of two vowels in one syllable ; as, *oi* in *oil*.

A *proper diphthong* has both the vowels sounded ; as, *oy* in *boy*.

There are four ; *oi*, *oy*, *ou*, and *ow*, as in *oil*, *boy*, *out*, *now*.

An *improper diphthong* has one of the vowels silent ; as *a* in *heat*.

A *triphthong* is the union of three vowels in one syllable ; as, *iew* in *view*.

A *proper triphthong* has the three vowels sounded ; as, in *quoit*, *buoy*.

An *improper triphthong* has two of the vowels silent ; as, *we* in *owe*.

A *combination* is the union of a consonant and vowel upon one sound ; as, *ci* in *social*.

The combinations are *ce*, *ci*, *si*, *ti*, and *zi*, when they sound like *ch*, *sh*, or *zh*.

A *double consonant* is the union of two consonants upon one sound ; as, *ch* in *church*.

The double consonants are *ch*, *gh*, *ph*, *sh*, *th*, *wh*, and *ng*.

Nk is equivalent to *ngk* ; as, in *think*, *thank*.

An *aphthong* is a letter or union of letters not sounded ; as, *ugh* in *though*.

SYLLABLES.

27. A *syllable* is a letter or union of letters uttered together ; as, *a*, *a-far*.

Words are called by the number of their syllables.

A *monosyllable* is a word of one syllable ; as, *can*.

A *dissyllable* is a word of two syllables ; as, *con-nect*.

A *trisyllable* is a word of three syllables ; as, *con-nect-ed*.

What is a diphthong ? A proper diphthong ? How many are there ? What is an improper diphthong ? What is a triphthong ? A proper triphthong ? An improper triphthong ? A combination ? Which are the combinations ? What is a double consonant ? Which are the double consonants ? To what is *nk* equivalent ? What is an aphthong ? What is a syllable ? By what are words called ? What is a monosyllable ? A dissyllable ? A trisyllable ?

A *polysyllable* is a word of many syllables ;* as, *con-nect-ed-ly* ; *un-con-nect-ed-ly*.

Every word has as many syllables as it contains distinct vocals.

WORDS.

28. A *word* is the expression of an idea.

An *idea* is the mental conception of an object.

Words are of four kinds : primitive, derivative, simple, and compound.

A *primitive word* is the root or radical word ; as, *call*, *use*.

A *derivative word* is the root with a prefix or suffix ; as, *recall*, *useful*.

A *simple word* is one not compounded ; as, *man*, *pen*.

A *compound word* is one composed of simple words ; as, *penman*, *hill-top*.

Permanent compounds are consolidated : others are joined by the hyphen.

ACCENT.

29. *Accent* is a stress of voice upon certain syllables of words. It is of two kinds : *primary* and *secondary*.

The *primary accent* is a full stress of the voice ; as *al'-to*, *de-ny'*.

The *secondary accent* is a weaker stress of the voice ; as, *o''-ver-see'*, *lu'-mi-na''-ry*.

If the full accent falls on a vowel, its sound is prolonged ; as, in *vo'-cal* : if on the consonant, the preceding vowel is shortened ; as, in *hab'-it*.

DERIVATION OF WORDS.

30. *Derivation* is drawing or forming words from their roots. This is done by the aid of *prefixes* and *suffixes*.

What is a polysyllable ? How many syllables has every word ? What is a word ? What is an idea ? How many kinds of words, and what are they ? What is a primitive word ? A derivative word ? A simple word ? What is a compound word ? How are compounds joined ? What is accent ? Of how many kinds is it ? What is the primary accent ? The secondary ? What effect does accent have on a vowel ? What is derivation ? How is this done ?

* Or any word of more than three syllables ; as, *un-in-tel-li-gi-bil-i-ty*.

The Anglo-Saxon is the basis of the English language. It contains, however, a great number of words from other languages.

Prefixes and *suffixes* are used to vary the sense of the root. In a few cases, however, they do not affect the meaning.

PREFIXES.

31. A *Prefix* is a part of a derivative before the root. The root is the *Essential* or *Radical* part of a word.

A prefix often *loses* a letter, or *changes* it, for the sake of euphony; as, *anti*, *ant-acid*, *ant-arctic*; *para*, *par-ody*, *par-otid*; *con*, *co-exist*; *ad*, *an-nex*, *af-fix*; *sub*, *suffix*. *Euphony* is an agreeable harmonious sound. Two prefixes are often added to the same root; as, *re-in-spect*; *un-pre-dicted*.

32. The principal prefixes which suffer a change of form, are *ad*, which becomes (a, ac, af, ag, al, an, ap, ar, as, at;) *con*, (co, cog, col, com, cor;) *dis*, (di, dif;) *ex*, (e, ef, ec;) *in*, (ig, il, im, ir;) *ob*, (oc, of, op;) *sub*, (sue, suf, sug, sup, sus;) *super* (sur;) *syn*, (sy, syl, sym.)

EXERCISES.

33. *Form derivatives by prefixing ANTI to arctic*, thus: *ant-arctic*; and *AD to here, spire, credit, fix, firm, grieve, gress, lay, nex, point, rear, sail, sign, test*: *CON to nect, our, tact, equal, nate, nomen, late, pel, press, rode*: *DIS to arm, order, tort, sect, verge, lute, fuse, fer*: *EX to act, port, tract, duce, ject, lect, mit, centric, logue, face, flux*: *IN to clude, cur, spire, voke, noble, legal, legible, merse, port, moral, prudent, ruption, regular, resolute*: *OB to ject, trude, cur, casion, fend, press, pose*: *SUB to scribe, tract, ceed, cor, fuse, gest, plant, port, press, pend, pect*: *SUPER to add, fine, scribe, mount, face*: *SYN to od, tax, tem, lable, logistic, metry, pathetic*.

NOTE.—*The pupil should write out these exercises on a slate or black board.*

34. Prefixes are mostly of *Saxon, Latin, and Greek* origin. The following *lists* contain those which are the most common.

What is the basis of the English language? What does it contain? For what are prefixes and suffixes used? Do they always affect the meaning? What is a prefix? What is the root? What does a prefix often lose? What is euphony? What are often added to the same root? Of what origin are prefixes?

I. PREFIXES OF SAXON ORIGIN.

35. Prefix. Signification.

A, on, in, to, or at.
Be, near, about, by, at, on; or to make.
En, in, into, on; or to make.
Em, to make or to give.
Fore, before.
Im, to make.
Mis, ill, error, wrong.
Out, beyond, more than.

Prefix. Signification.

Over, over or above, too high or too great.
 Un (to verbs), to take off, to deprive of.
 Un (to adjectives), not.
 Under, beneath, inferior, less than.
 Up, above, subversion, up.
 With, from or against.—13.

EXERCISES.

36. NOTE.—The prefix and its part of the definition are in *italics*.

*A*foot, on foot.
*A*bed, in bed.
*A*stern, to the stern.
*A*side, at the side.
*B*eside, near or at the side.
*B*egird, to gird about.
*B*ecause, on this account.
*B*efore, by or near the fore part.
*B*enumb, to make numb.
*E*nchain, to put in chains.
*E*ncamp, to form into a camp.
*E*nthroned, to put on a throne.
*E*nable, to make able.
*E*mbellish, to make beautiful.
*E*mpower, to give power to.
*F*oretell, to tell beforehand.
*I*mbitter, to make bitter.

*M*isconduct, ill or bad conduct.
*M*isguide, to guide wrong.
*O*utlive, to live beyond.
*O*utbid, to bid more than another.
*O*verrun, to run over or above.
*O*verload, to load on too much.
*O*vervalue, to value too high.
*U*nbar, to take off the bar.
*U*ncrown, to deprive of a crown.
*U*nable, not able.
*U*nderofficer, an officer beneath or inferior to another.
*U*nderbid, to bid less than another.
*U*plift, to lift up or above.
*W*ithdraw, to draw from.
*W*ithstand, to stand against.

Analyze thus: *a*foot, from foot, and *a*, on; *a*foot, on foot.

II. PREFIXES OF LATIN ORIGIN.

37. *A*, ab, abs, from or away.
Ad, to or towards, at.
Am, about, round, or off.
Ante, before.
Bene, good or well.
Bis or *bi*, twice, double, or two.
Circum, about or round.
Cis, on this side.
Con, together or with.
Contra, counter, against.

De, down or from.
Dis,* to take off, away; not; asunder.
Ex,* out, out of, or from.
Extra, beyond, without.
In,* in, into, on, upon; not.
Inter, between or among.
Intro, within.
Juxta, near to.
Non, not.

What does *A* as a prefix signify? *Be*? *En*? *Em*? *Fore*? *Im*? *Mis*? *Out*? *Over*? *Un* (to verbs)? *Un* (to adjectives)? *Under*? *Up*? *With*? Repeat the exercises; and review them often. Give the signification of each of the Latin prefixes.

* Prefixes marked with an asterisk, have other forms. (38)

Ob,* *in the way, against, out.*
 Per, *through, thoroughly.*
 Post, *after.*
 Pre, *before.*
 Preter, *beyond, past.*
 Pro, *for, forward, forth, out.*
 Re, *back, again, or anew.*
 Retro, *back, backwards.*

Se, *aside, apart.*
 Sine, *without.*
 Sub,* *under, after, from.*
 Subter, *under, beneath.*
 Super, *above, over, upon.*
 Trans, *across, over, beyond, through.*
 Ultra, *beyond.*
 Uni (unus), *one.*

EXERCISES.

38. Avert, to turn *from.*
 Abject, cast *away.*
 Abstract, to draw *from.*
 Adjoin, to join *to.*
 Affix, to fix *to.*
 Afflict, to strike *at.*
 Approach, to move *towards.*
 Ambition, a going *about.*
 Amputate, to cut *round or off.*
 Antecedent, going *before.*
 Benefit, to do *good.*
 Benevolence, good *will.*
 Binate, being *double.*
 Biform, having *two forms.*
 Circumpolar, about the *pole.*
 Circumscribe, to write *round.*
 Cisalpine, on *this side* of the Alps.
 Connect, to tie *together.*
 Commix, to mix *together.*
 Coequal, equal *with.*
 Contradict, to speak *against.*
 Counteract, to act *against.*
 Deject, to cast *down.*
 Depart, to go *from.*
 Disrobe, to take *off* a robe.
 Disarm, to take *away* arms.
 Dishonest, not *honest.*
 Dissect, to cut *asunder.*
 Divert, to turn *aside.*
 Exclaim, to cry *out.*
 Exculpate, to put *out of* a fault.
 Expel, to drive *from.*
 Elect, to choose *out.*
 Extramundane, beyond the *world.*
 Succeed, to go *after.*
 Inhale, to breathe *in.*
 Inspire, to breathe *into.*
 Impel, to drive *on.*
 Insane, not *sane.*

Illegal, not *legal.*
 Intersect, to cut *between.*
 Intermix, to mix *among.*
 Introduce, to lead *within.*
 Juxtaposit, to place *near.*
 Nonage, not of *age.*
 Object, a thing cast *in the way.*
 Obtrude, to thrust *against.*
 Obliterate, to rub *out* the letter.
 Pervade, to go *through.*
 Perfect, made *thoroughly.*
 Postdiluvian, after the *flood.*
 Postpone, to put *after or off.*
 Precede, to go *before.*
 Predict, to foretell.
 Preterite, gone *past.*
 Pronoun, a word used *for a noun.*
 Propel, to drive *forward.*
 Produce, to lead *forth.*
 Proclaim, to cry *out.*
 Rebel, to war *back.*
 Reckon, to count *again.*
 Remark, to mark *anew.*
 Retrocession, a yielding *back.*
 Retrograde, a stepping *backward.*
 Secede, to go *aside.*
 Simple, without *fold.*
 Sincere, without *wax.*
 Subscribe, to write *under.*
 Subtract, to draw *from.*
 Support, to bear *up.*
 Subterfuge, a flying *under.*
 Supersede, to sit *above.*
 Superscribe, to write *upon.*
 Transalpine, across the *Alps.*
 Translate, to carry *over.*
 Transcend, to climb *beyond.*
 Ultraist, one who is *beyond.*
 Uniform, having *one form.*

III.—PREFIXES OF GREEK ORIGIN.

39. A, an, *want of, not, without.*
 Amphi, ambi, *both or double.*

Al, (Ar.), *the.*
 Anti, ant, *opposite to, against.*

Apo, *aph*, from or away.
 Ana, *through*, up, back, again.
 Cata, cat, down, from side to side.
 Dia, di, *through*, asunder.
 En, em, in or on.
 Epi, upon or after.

Hyper, over, beyond.
 Hypo, under.
 Meta, meth, beyond, according to.
 Para, par, beside, like, against.
 Peri, round, about.
 Syn, sy, syl, sym, together, with.

EXERCISES.

40. Apathy, want of feeling.
 Atheist, one without a God.
 Anomaly, not or none like.
 Akoran, the Koran.
 Amphibious, living in two elements.
 Ambilgy, speech of double meaning.
 Anatomy, cutting through or up.
 Antarctic, opposite to the north.
 Antipathy, feeling against.
 Apostle, one sent from.
 Aphelion, (the point farthest) from the sun.
 Catalogue, words written down.
 Catechise, to sound, or ask from side to side.
 Diameter, the measure through.
 Diæresis, a taking asunder.
 Endemic, in or among the people.
 Emphasis, stress of voice on (a word).

Epidemic, upon the people.
 Hyperborean, beyond the north.
 Hypercritical, over critical.
 Hypothesis, what is placed under; supposition.
 Metacarpus, beyond the wrist.
 Method, according to a way or plan.
 Parallel, beside each other.
 Parody, a poem like another.
 Paradox, against opinion.
 Pericranium, about the skull.
 Perimeter, the measure round (a figure).
 Syntax, a putting together.
 System, a standing together.
 Syllable, a taking together.
 Sympathy, a feeling with.
 Synthesis, a placing together.

SUFFIXES.

41. A *suffix* is the part of a derivative after the root. In adding suffixes, the final letter of the root is often *doubled*, *dropped*, or *changed*. This renders a knowledge of the following rules for spelling important.

Spelling is the act of expressing words by their proper letters.

I.—DOUBLING.

42. RULE I. *F*, *l*, or *s*, ending a monosyllable after a single vowel, is doubled; as, staff, mill, glass. Except of, if, as, is, has, was, his, gas, yes, us, this, thus, pus. Other consonants are not doubled; as, pin, not, up.

What is a suffix? How is the final letter affected in adding suffixes? What is spelling? What is the rule for *f*, *l*, or *s*, final? What exceptions? Are other consonants doubled?

Except add, bunn, butt, buzz, ebb, egg, err, inn odd, purr.

RULE II. A final consonant after a single vowel, in a final accented or monosyllable, is doubled before a suffix beginning with a vowel; as, omit, omitted; spot, spotted; dot, dotted. Hence, traveler, canceling, reveling, &c., &c., do not double the final consonant. *X* is never doubled; as, fox, foxes.

II.—DROPPING.

43. RULE III. Final *e* is dropped before a suffix beginning with a vowel; as pole, pol-ar; sphere, spheroid; seize, seiz-ed, seiz-ing, seiz-ure; live, liv-ed. In awe, aw-ful; true, truth, truly; due, du-ty, du-ly; the *e* is dropped before a consonant.

NOTE 1.—*Ce* and *ge* retain the *e* before *a* or *o*, that *c* and *g* may remain soft; as peace, peace-able; courage, courage-ous. *E* after *g* is dropped in abridgment, acknowledgment, judgment, and lodgment.

NOTE 2.—*E*, after *e* or *o*, is retained before *ing* and *able*; as, see, seeing; fee, fee-ing; shoe, shoe-ing; agree, agree-able.

RULE IV. *Le* before *ly*, and *t* or *te* before *ce* or *cy*, are dropped; as, able, ab-ly; noble, nob-ly; penitent, penitence, penitency; prelate, prelac-y.

RULE V. *Ll*, before *less* and *ly*, or unaccented in compounds, drops one *l*; as, skill, skil-less; full, ful-ly, care-ful; all, al-ready; ful-fill'; will'-ful. If accented, the *l* is retained; as, ful-fill', recall', foretell'. But, wel'come, wel'fare, al'so, al'ways, until', withal', therewithal', wherewithal', have one *l*.

RULE VI. Final *y* after *t* is usually dropped before *a* or *o*; as, purity, puritan; debility, debilitate; felicity, felicitous.

Exceptions? Why is the *t* doubled in *omitted* and *spotted*? Why is the *l* not doubled in *traveler*? What is the rule for final *e*? For *ce* and *ge* before *a* or *o*? Is the *e* ever dropped after *g*? Note for *e* after *e* or *o*? Rule for *le* and *t* or *te*? When is one *l* of (double) *ll* dropped? What if accented? What eight words drop one *l*, though accented? When is final *y* dropped?

RULE VII. Final *i* is dropped before a suffix beginning with *i*; as, alkali, alkal-ize; dei, de-ism; audi, aud-ible.

RULE VIII. *E* or *o*, before *r* final, is often dropped before a suffix beginning with a vowel; as, testator, testatrix; enter, entrance; actor, actress.

III.—CHANGING.

44. RULE IX. Final *y*, after a consonant, is usually changed into *i* before any suffix; as, happy, happier, happiest, happily, happiness; glory, glorious, glorify; study, studied. It is sometimes changed into *e* before *ous*; or dropped before *ist* or *ize*; as, duty, duteous; eulogy, eulogist, eulogize.

NOTE.—If the suffix begins with *i*, *y* is retained, that *i* may not be doubled; as, dry, drying; baby, babyish.

RULE X. *Die*, *lie*, *tie*, and *vie*, change *i* into *y* before *ing*; as, dying, lying, tying, vying.

RULE XI. *F* or *fe* final, often changes *f* into *v*, before a vowel; as, wolf, wolves; knife, knives.

GRAMMATICAL INFLECTIONS OR SUFFIXES.

45. S,	{	<i>more than one.</i>	Boys,	more than one boy.
Ea,			Foxes,	more than one fox.
Er		<i>more.</i>	Wiser,	more wise.
Est,		<i>most.</i>	Wiseest,	most wise.
S,	{	<i>does.</i>	Kills,	does kill.
Ea,			Wishes,	does wish.
Est,		<i>dost.</i>	Wishest	dost wish.
Ed,		<i>did.</i>	Killed,	did kill.
Ing.		<i>continuing to.</i>	Acting,	continuing to act.

46. NOTE.—For a full list of the suffixes, and exercises on the prefixes and suffixes, see the works on Etymology by Lynd, McElligot, or Town.

When is final *i* dropped? What of *e* or *o* before *r* final? When is final *y* changed into *i*? How else is it changed, or dropped? When and why is *y* retained? What is the rule for *die*, *lie*, &c? For *f* or *fe* final? What is the meaning of the suffixes *s* or *es*? *Er*? *Est*? *S* or *es*? *Ed*? *Ing*?

47. **REMARKS.**—The prefixes and suffixes of our language are less than 200, and nearly uniform in their signification. These being thoroughly learned, they at once, as will be seen by a very slight examination of Webster's large dictionary, compress our vocabulary, of more than 100,000 words, within the limits of about 10,000 roots, or primitives. These include the Saxon, Gothic, Celtic, Latin, Greek, and other radicals of the language. The more than 30,000 English words derived from Latin and Greek, are formed, or built up, by means of these prefixes and suffixes, from less than 2,000 radical words: 13,000 of them from about 200; and 2,400 from only 12 roots: whilst the root *FACIO* (to make or do) enters into more than 500 English words, upon which it impresses literally its own signification. These facts, and the ease with which the prefixes and suffixes can be mastered, are sufficient to induce every pupil to commit them thoroughly. This being done, and knowing that *TRACT*, from the *L. traho*, means *to draw*, the pupil at once knows the meaning of 210 words, as they occur, which are formed from this root. Thus—*abstract*, *to draw from*; *extract*, *to draw out*; *attract*, *to draw to*; *contract*, *to draw together*; *retract*, *to draw back*; *subtract*, *to draw under or from*; *distract*, *to draw asunder*; etc.

The author hopes, that by treating the subject of *derivation* in connection with the rules of orthography, and having rendered it equally simple with the spelling book, it will receive that attention from pupils, and notice from teachers, which its great importance demands.

Let the pupil study, spell, define, and analyze the exercises on the prefixes and suffixes until he has them *thoroughly committed*, and he could not spend his time in a manner more profitable. It is all important that he should do it.

ORTHOGRAPHIC ANALYSIS OR PARSING.

48. *Let the pupil give first, a syllabic, second, a phonetic, and third, a literal analysis.*

MODEL.

49. *Grant* is a primitive word and monosyllable: the elements are g-r-a-n-t—*grant*.—G is a consonant, with a sub-vocal sound: R is a consonant, with a liquid sub-vocal sound. A is a vowel, with a short vocal sound: N is a consonant, with a nasal sub-vocal sound: T is a consonant, with an aspirate sound.

Overload is a derivative word and trisyllable, accented on

the third : the elements are o-v-u-r—o *vur*—l-o-d—*lod*, (overload.)—O is a vowel, with a long vocal sound : V is a consonant, with a sub-vocal sound : E is a vowel, with a short vocal sound of *u* : R is a consonant, with a liquid sub-vocal sound : L is a consonant, with a liquid sub-vocal sound : OA is an improper diphthong, with a long vocal sound of *o* : D is a consonant, with a sub-vocal sound.

Rightful is a derivative word and dissyllable, accented on the first : the elements are r-i-t—*rit*—f-oo-l—*ful*, (rightful.)—R is a consonant, with a liquid sub-vocal sound : I is a vowel, with a long vocal sound : GH is an aphthong, having no sound : T is a consonant, with an aspirate sound : F is a consonant, with an aspirate sound : U is a vowel, with a short vocal sound of *oo* : L is a consonant, with a liquid sub-vocal sound.

ETYMOLOGY AND PHONETICS COMBINED.

MODEL.

50. *Convoke*,—from (*voco*,) to call, and *con*, together : *convoke*, to call together. *Convoke* is a derivative word and dissyllable, accented on the second : the elements are k-o-n—*kon*—v-o-k—*vok*—*konvok*, (convoke.)—C is a consonant, with an aspirate sound of *k* : O is a vowel, with a short vocal sound : N is a consonant, with a nasal sub-vocal sound : O is a vowel, with a long vocal sound : K is a consonant, with an aspirate sound : E is an aphthong, having no sound.

Antemundane,—from (*mundus*,) the world, and *ante*, before : *antemundane*, being before the world,—etc.

Compress,—from (*premo*,) to press, and *con*, together : *compress*, to press together,—etc.

Efflux,—from (*fluo*,) to flow, and *ef*, out : *efflux*, a flowing out,—etc.

Dislocate,—from (*locus*,) a place, *ate*, to put, and *dis*, out : *dislocate*, to put out of place,—etc.

Refulgence,—from (*fulgeo*,) to shine, *ence*, ing, and *re*, back : *refulgence*, a shining back.

WORDS FOR EXERCISE.

51. Grant, pant, band, hand, land, name, fame, dame, march, church, mete, men, kind, print, globe, blot, pure, blunt, mood, foot, put, push, puss, recoil, boy, profound, haymow, whimper, change, abroad, avert, absolve, antecedent, subscribe, circumscribe, concur, collect, compose, contract, diverge, extract, invoke, prescribe, transport, masculine, define, father, singing, suffice, xebec, aphthong, grammar, etymology, noun, modification, pronoun, adjective, verb, adverb, preposition, conjunction, interjection, any, bird, once, one, dove, wolf, they, lawyer, brasier, ocean, reprint, demand, article, participle, syntax, penman, confluence, commotion, import, retract, collocate, controvert, dissect, protract, circumpolar, contradict, elect, extramundane, precede, propel, obtrude, recount, subtract, superscribe.

CAPITALS.

52. Titles of books, the heads of their principal divisions, and often proper names, are printed in capitals.

The following words *begin* with capitals:—

1. The first word of a distinct sentence; of every line in poetry; and of every book, chapter, note, letter, or other piece of writing.

2. Titles of office and honor, all proper names, nouns personified, and words derived from proper names; as, Sir John Moore, Gen. Scott, Judge Story, Pratt and Co., Boston, the Alps, the Ohio, "Come, gentle Spring;" American, Roman.

3. Appellations of the Deity; as God, Jehovah, Providence, the Almighty, Most High, Holy One, Supreme Being.

4. The words *I* and *O*; as, I write: Hear, O Earth.

5. The first word of an example, or of a direct quotation; as, "Forget not this maxim: 'Know thyself.'"

6. The subjects of discourse, words of special importance, and every chief word in the titles of books referred to; as, "Cooper's Virgil;" "Pope's Essay on Man."

A CONDENSED RULE FOR CAPITAL LETTERS.

53. Every distinct sentence, every line of poetry, all appellations of the Deity, all proper names, words derived from proper names, the words *I* and *O*, and the chief words in the titles of books, should begin with a capital.



PART II.

ETYMOLOGY.

54. ETYMOLOGY is the derivation of words to ascertain their true meaning.

Derivation is drawing or forming words from their roots.

Etymology treats of the Parts of Speech, their classification, and modification.

Parts of Speech are the different classes of words

Words are classed to agree with their constructive meaning.

Modification is a change in the *form* or *sense* of a word.

PARSING.

55. PARSING is the act of naming and describing the

What is etymology? What is derivation? Of what does etymology treat? What are parts of speech? How are words classed? What is modification? What is parsing?

1. Etymology, [Gr. *etumon*, true, and *logos*, a word;] The true origin and meaning of words.

2. Derivation, [L. *de*, from, and *rivus*, a river;] Drawing or deducing words from their radicals.

parts of speech in a sentence according to the definitions and rules of grammar.

A *definition* is a brief description of a thing by its properties.

A *rule* of grammar is an established law in the right use of words.

PARTS OF SPEECH.

56. The Parts of Speech are eight:—the *Noun*, *Pronoun*, *Adjective*, *Verb*, *Adverb*, *Preposition*, *Conjunction*, and *Interjection*.

The first four are inflected: the last four are not inflected.

Inflection is a change in the *form* or *termination* of a word. It is of three kinds, *declension*, *conjugation*, and *comparison*.

Nouns and pronouns are *declined*; verbs are *conjugated*; and adjectives and adverbs are *compared*.

NOTE.—Few adverbs are compared, except by the comparative adverbs.

PARTS OF SPEECH DEFINED.

A *Noun* is the name of an object; as, *George*, *Boston*, *man*, *book*, *wisdom*, *goodness*.

A *Pronoun* is a word used instead of a noun; as, "Cæsar loved Brutus: *he* loaded *him* with honors, and adopted *him* as *his* son."

An *Adjective* is a word added to a noun or pronoun; as, "*These* persons are *the great* ones of *the* world." "*You two* are *young*."

A *Verb* is a word that signifies *to be* or *to do*; as, "*I am*, *I rule*, *I am ruled*."—"I *walk*, thou *walkest*, he *walks*."

An *Adverb* is a word used to modify the sense of a verb, adjective, or other adverb; as, "The horse steps

What is a definition? What is a rule of grammar? How many parts of speech, and what are they? Which are inflected? What is inflection? Of how many kinds, and what are they? Which parts of speech are declined; &c.? What is a noun? A pronoun? An adjective? A verb? An adverb?

lightly: he is a *remarkably* fine animal, and can run *very* fast."

A *Preposition* is a word used to show the relation of a noun or pronoun to some other word; as, "The love *of* wisdom."—"Walk *before* him."—"High *in* front."

A *Conjunction* is a word used to connect words, phrases, or clauses; as, "You *and* I will go; *but* he must stay."—"Deliver me *from* the hand of mine enemies, and *from* them that persecute me."

An *Interjection* is a word used to express some emotion of the mind; as, *Oh! ah! alas!*

EXERCISE.

Write ten examples of each part of speech. Name the parts of speech in the foregoing definitions of the parts of speech.

NOUNS.

58. A *Noun** is the name of an object; as, *George, Boston, man, book, river, mountain.*

1. Nouns denote immaterial, as well as material objects; as, *hope, wisdom, strength, virtue, truth, thought, naught, nobody, nothing, vacancy.*

2. Other parts of speech, and all words and signs, may be used as nouns; as, "*Wise* is an adjective."—" *Am* is a verb."—" *Us* is a pronoun."—" *A* is a vowel."—" *Th* has two sounds."—" *Un* is a prefix."—"4 is an even number."—" $\frac{1}{2}$ is a fraction."—" $+$ is the sign of addition."—"Dot your *i*'s and cross your *t*'s."

3. Objects which we see, are not nouns; but their *names* which we can speak and write, are nouns.

EXERCISE.

Write on your slate thirty nouns, to be read at recitation.

CLASSIFICATION.

59. Nouns are of two classes: *proper* and *common*.

What is a preposition? A conjunction? An interjection? What is a noun? What do nouns denote? May other parts of speech be used as nouns? Are *objects* nouns? How many classes of nouns?

* *Noun* is from the Latin *nomen* which signifies a name.

A *proper noun* is a particular name; as, *Adam*, *Boston*, *Ohio*, the *Hudson*, the *Andes*, the *Jews*, the *Azores*, *June*, *Monday*.

A *common noun* is a general name; as, *man*, *bird*, *fish*, *pen*, *city*, *river*, *state*, *mountain*, *book*.

Among common nouns, are classed *collective*, *verbal*, and *abstract* nouns.

A *collective noun* is the name of two or more together; as, *school*, *flock*, *council*, *pair*, *court*, *meeting*.

A *verbal noun* is the name of a state of being or action; as, *reading*, *spelling*; "*To steal is to pilfer*."—"They could not avoid *submitting* to him."

An *abstract noun* is the name of a quality apart from its object; as, *goodness*, *wisdom*, *pride*, *hardness*.

REMARKS.

60.—1. When a thing or quality is personified, its name is usually proper; as, "*Come, gentle Spring*."—"O *Virtue*, how amiable thou art!"

2. A proper noun used to designate a class or character, becomes common; as, "*He is a Cicero*, but not a *Cæsar*."

EXERCISE.

Ohio, river, army, wisdom, goodness, Romans, July, city, whiteness, Sunday, hill, people, New-York, W. H. Harrison, Gen. Scott, James Jones, king, Iowa, congress, Atlantic, school, reading, playing, book.

3. Give the particular class of each word. Form each into a short sentence.

Name the nouns, and their class, in the following

SENTENCES.

Bonaparte saw the burning of Moscow. Happiness is the condition of virtue. Albany is the capital of New-York. Industry is the law of our being. Congress meet at Washington. They assemble on the first

What is a proper noun? A common noun? What are classed among common nouns? What is a collective noun? A verbal noun? An abstract noun?

Monday in December. Ignorance is the mother of error.

EXERCISE.

4. Write on your slate, to be read at recitation, twenty proper nouns; twenty common nouns; ten collective, ten verbal, and ten abstract nouns.

MODIFICATIONS.

61. Nouns have modifications of *gender*, *person*, *number*, and *case*.

GENDER.

62. *Gender** is a modification to distinguish objects in regard to sex.

There are four genders: *masculine*, *feminine*, *common*, and *neuter*.

The *masculine gender* denotes males; as, *man*, *boy*, *king*.

The *feminine gender* denotes females; as, *woman*, *girl*, *queen*.

The *common gender* denotes either or both sexes; as, *child*, *friend*.

The *neuter gender* denotes things without sex; as, *tree*, *book*, *sea*.

REMARKS.

63.—1. Nouns of the masculine or feminine gender, often denote both sexes; as, "The *horse* is a noble animal." "The *eagle* has *his* abode in high rocks and lonely towers." "Behold the *ant* and learn wisdom from *her*."

What modifications have nouns? What is gender? How many genders, and what are they? What does the masculine gender denote? The feminine? The common? The neuter?

* *Gender*, [L. *genus*, a kind, a sort, a class,] as used in grammar, does not mean sex. It is a property belonging to words: *beings* have sex: e. g. The word, *man*, has *gender*: the *being*, *man*, has *sex*. There are only *two* sexes; but, as some nouns denote males, some females, some either or both sexes, and some objects of no sex, it is obvious that, in regard to sex, there must be *four* distinct *genders* or *classes* of nouns.

2. In speaking of persons generally, the masculine gender is used; as, "*Man* is mortal." "Every *person* prefers *his* own happiness."

3. Children, and creatures whose sex is unknown, are often regarded as without sex; as, "The *child* wept *itself* sick." "The *cat* is cruel to *its* enemy."

4. Inanimate objects, by personification (241.—5.), are often represented as having sex; as, "The *sun* in *his* glory: the *moon* in *her* wane." Generally, objects possessing the *sterner* attributes, are spoken of as males; as, the *sun*, *time*, *death*, *fear*, *winter*, *war*: those possessing the *milder* attributes, as females; as, the *moon*, *earth*, *nature*, *fortune*, *hope*, *wisdom*.

5. A collective noun implying unity, or having the plural form, is neuter; but if it refers to the individuals named, its gender corresponds. The *plural* is more generally used.

6. *The sexes are distinguished in three ways:*

1. By different words:

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Bachelor	maid	King	queen
Beau	belle	Lad	lass
Boy	girl	Landlord	landlady
Brother	sister	Lord	lady
Earl	countess	Male	female
Friar or monk	nun	Nephew	niece
Gentleman	lady	Sir	madam
Horse	mare	Uncle	aunt
Husband	wife	Wizard	witch

Some have a common gender:

<i>Common gender.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Person	man	woman
Child	son	daughter
Parent	{ father	mother
	{ papa	mamma
Fish	{ milt	spawner
	{ buck	doe
Deer	{ stag	hind
	{ hart	roe
Fowl }	{ drake	duck
Poultry }	{ gander	goose
	{ rooster	hen

2. By prefixing a distinguishing word:

<i>Common gender.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Descendants	male descendants	female descendants
Child	male child	female child
Relative	male relative	female relative
Servant	man-servant	maid-servant
Goat	he-goat	she-goat

3. By difference of termination :

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine</i>	<i>Feminine.</i>
Abbot	abbess	Host	hostess
Actor	actress	Instructor	instructress
Administrator	administratrix	Jew	jewess
Adulterer	adulteress	Landgrave	landgravine
Ambassador	ambassadress	Lion	lioness
Arbiter	arbitress	Marquis	marchioness
Author	authoress	Margrave	margravine
Baron	baroness	Negro	negress
Bridegroom	bride	Patron	patroness
Benefactor	benefactress	Peer	peeress
Caterer	cateress	Poet	poetess
Chanter	chantress	Prior	prioress
Conductor	conductress	Prophet	prophetess
Count	countess	Protector	protectress
Czar	czarina	Priest	priestess
Dauphin	dauphiness	Prince	princess
Deacon	deaconess	Shepherd	shepherdess
Don	donna	Songster	songstress
Duke	duchess	Sorcerer	sorceress
Emperor	empress	Sultan	sultanness or sultana
Enchanter	enchantress	Tailor	tailoress
Executor	executrix	Testator	testatrix
Giant	giantess	Tiger	tigress
Governor	governess	Tutor	tutress
Heir	heiress	Viscount	vicountess
Hero	heroine	Votary	votaress
Hunter	huntress	Widower	widow

REMARKS.

64.—1. Some nouns are used only in the masculine; as, *baker, brewer* : others only in the feminine; as, *Amazon, brunette, dowager*.

2. In English, the gender of nouns usually follows the order of nature : in Greek, Latin, and German, it often marks no distinction of sex : in French, Italian, etc., every object is regarded as a male or female.

In what three ways are the sexes distinguished? Spell the feminine of each masculine in the three lists, as they are pronounced at recitation.

EXERCISE.

Write on your slate, to be read at recitation, ten nouns of each gender.

PERSON.

65. *Person* is a modification to distinguish the speaker, the object addressed, and the object spoken of.

What is person ?

There are three persons : *first*, *second*, and *third*.

The *first person* denotes the speaker ; as, "*I Paul myself* beseech you."

The *second person* denotes the object addressed ; as, "*Thou God*, seest me."—"Come, gentle *Spring*."

The *third person* denotes the object spoken of ; as, "*Darius* here fought *his* last battle, in *which* he was again defeated."

REMARKS.

66.—1. Pronouns agree with their antecedents, and verbs with their nominatives, in person.

2. The speaker or writer often speaks of himself or the one he addresses, in the third person ; as, "And Jonadab said unto the king, 'Behold the *king's* sons come : as thy *servant* said, so it is.'"—2 *Sam.* 18 : 35.

EXERCISE.

Write sentences containing nouns in each of the three persons.

NUMBER.

67. *Number* is a modification to distinguish unity and plurality.

There are two numbers : the *singular* and the *plural*.

The *singular number* expresses but one ; as, *book*, *fox*.

The *plural number* expresses more than one ; as, *books*, *foxes*.

FORMATION OF THE PLURAL.

68. The plural is regularly formed by adding *s* or *es* to the singular.

Rule 1. Nouns whose last sound will unite with that of *s*, take *s* only to form the plural ; as, *book*, *books* ; *boy*, *boys* ; *pen*, *pens*.

Rule 2. Nouns whose last sound will not unite with that of *s*, take *es* to form the plural ; as, *box*, *boxes* ; *church*, *churches*.

How many persons, and what are they ? What does the first person denote ? The second ? The third ? Is the third person ever used for the first or second ? What is number ? How many numbers have nouns ? What does the singular number express ? The plural ? How is the plural regularly formed ? What is the rule for adding *s* ? What is the rule for adding *es* ?

REMARKS.

69.—1. Nouns in *ch* soft, *sh*, *ss*, *s*, *z*, or *o* after a consonant, take *es* to form the plural, as *inch*, *inches*; *lash*, *lashes*; *Miss*, *Misses*; *genius*, *geniuses*; *fox*, *foxes*; *hero*, *heroes*. But nouns in *ch* like *k*, and in *o* after a vowel, take *s*; as, *monarch*, *monarchs*; *folio*, *folios*. *Canto*, *grotto*, *junto*, *memento*, *octavo*, *portico*, *quarto*, *solo*, *two*, *tyro*, and *scro*, take *s* only

2. Nouns in *y* after a vowel take *s* to form the plural; as, *boy*, *boys*. Others change *y* final into *i*, and take *es*; as, *lady*, *ladies*. All proper names in *y* take *s* only; as, *Henry*, *Henrys*; the *Pompeys*.

3. Some nouns in *f*, *fe*, and *ff*, take *s* to form the plural; as, *gulf*, *gulfs*; *five*, *fives*; *muff*, *muffs*. *Staff* has *staves*, but its compounds take *s*; as, *flagstaff*, *flagstaffs*. Others change *f* and *fe* final into *v*, and take *es*; as, *wolf*, *wolves*; *knife*, *knives*.

4. Most compounds take *s* to form the plural; as, *cupful*, *cupfuls*; but when the principal word is put first, it takes the *s*; as, *commanders-in-chief*, *courts-martial*. The following have both changed; as, *men-servants*, *women-servants*, *knights-templars*.

5. Other parts of speech used as nouns, form the plural regularly; as, "The *ands* and *ifs*," "The *yeas* and *nays*," "The *ayes* and *noes*," "The *ins* and *outs*," "By *fives*, *tens*, and *twenties*." But we say the *bys* and the *whys*.

6. Letters and numeral figures take an *apostrophe* and *s* to denote the plural; as, "Dot the *i's* and cross the *i's*." "Make your *+'s* and *-'s* in a line." "The *4's* and the *5's*."

7. Some nouns have the plural variously formed; as,

Child	children	Tooth	teeth
Man	men	Foot	feet
Woman	women	Goose	geese
Ox	oxen	Mouse	mice

8. Many foreign words retain their original plural:

Alumnus	alumni	Ellipsis	ellipses
Amanuensis	amanuenses	Emphasis	emphases
Analysis	analyses	Ephemeris	ephemerides
Antithesis	antitheses	Erratum	errata
Arcanum	arcana	Focus	foci
Axis	axes	Genus	genera
Basis	bases	Hypothesis	hypotheses
Beau	beaux	Ignis fatuus	ignes fatui
Crisis	crises	Lamina	laminæ
Datum	data	Larva	larvæ
Desideratum	desiderata	Metamorphosis	metamorphoses
Diæresis	diæreses	Miasma	miasmata
Effluvium	effluvia	Monsieur	messieurs

Nebula	nebulae	Scoria	scoriae
Oasis	oases	Speculum	specula
Parenthesis	parentheses	Stimulus	stimuli
Phasis	phases	Stratum	strata
Phenomenon	phenomena	Thesis	theses
Radius	radii	Vortex	vortices

9. Some have an English and an original plural :

<i>Singular.</i>	<i>English Plural</i>	<i>Foreign Plural</i>
Apex	apexes	apices
Appendix	appendixes	appendices
Automaton	automatons	automata
Bandit	bandits	banditti
Calx	calxes	calces
Cherub	cherubs	cherubim
Criterion	criteria	criteria
Dogma	dogmas	dogmata
Encomium	encomiums	encomia
Formula	formulas	formulae
Fungus	funguses	fungi
Gymnasium	gymnasiums	gymnasia
Medium	mediums	media
Memorandum	memorandums	memoranda
Momentum	momentums	momenta
Scholium	scholiums	scholia
Seraph	seraphs	seraphim
Stamen	stamens	stamina

10. Some nouns have two plurals of different meaning :

Brother	brothers (of the same family)	brethren (of the same society)
Die	dies (for coining)	dice (for gaming)
Genius	geniuses (men of genius)	genii (aërial spirits)
Fish	fishes (individuals)	fish (the species)
Index	indexes (tables of contents)	indices (algebraic signs)
Pea	peas (individuals)	pease (the species)
Penny	pennies (coins)	pence (the value)

REMARKS.

70.—1. Some nouns are used only in the singular ; as, *gold, pride, news, goodness, optics, flour, milk* : others only in the plural ; as, *annals, ashes, bitters, clothes, goods, oats, morals, hose, scissors, shears, nippers, tongs* : some are alike in both numbers ; as, *deer, sheep, swine, vermin, apparatus, series*, ten *head* of cattle.

2. *Brace, couple, pair, yoke, dozen, score, gross, hundred, thousand, million, &c.*, after adjectives of number, may be either singular or plural, as, a *pair* a *score*, a *million* ; two *pair*, six *dozen*, ten *thousand*. These

often take the plural form; as, "In *pairs* and *couples*." "By *scores* and *hundreds*." "Worth *millions*."

3. *Foot* and *horse*, meaning troops, are always plural; *cannon*, *shot*, *sail*, *cavalry*, and *infantry*, either singular or plural. *People* rarely has the plural form; as, "Many *peoples* and nations."—Rev. 10: 11.

4. In addressing letters to several of the same name, the title is generally pluralized; as, "The *Misses* Bell;" "The *Messrs.* Kerr;" or before different names; as, "*Messrs.* Smith, Son, & Co." But in colloquial style, the name is usually pluralized; as, "The *Miss Bells*;"—"The two *Mr. Kings*;" unless before different names; as, "*Misses* Anna and Julia King;" "*Messrs.* Snow & Rice;" "*Messrs.* Pratt & Co." Before one name, the title is parsed with it: before several names, it is parsed separately, as an adjective.

EXERCISE.

Write on your slate ten nouns in the singular; ten in the plural. Write some that are always singular; some that are always plural; some that are alike in both numbers.

What is the rule for joining Miss, Mrs., Mr.; Misses and Messrs. as titles, to proper names?

Spell the plural of—Inch, wish, house, fox, Miss, sex, hero, loaf, coach, day, money, key, valley, sky, bounty, study, potato, tomato, leaf, knife, staff, muff, cuff, reef, safe, ox, book, globe, river, man, woman, foot, sea, ocean, Henry, Pompey, Roman, American, Bostonian.

CASE.

71. *Case** is a modification to distinguish the relation of nouns and pronouns to other words.

There are four cases: *nominative*, *possessive*, *objective*, and *absolute*.

The *nominative case* denotes the subject of a finite verb; as, "*Birds* fly." "*Trees* stand." "*He* is."

The *possessive case* denotes possession, origin, or design; as, "*John's* pen." "We use *Gillott's* pens;" i. e. "*He originated* the pens." "Mr. Wilson sells *boy's* hats;" i. e. "*Hats designed* for boys."

What is case? How many cases, and what are they? What does the nominative case denote? The possessive?

* Case, [L. *causa*, a fall, an end, a close;] The inflection of nouns and pronouns.

The *objective case* denotes the object of a verb or preposition; as, "I saw the *boy*." "He knows *me*." "You are with *him*."

The *absolute case* is independent of any governing word; as, "My *son*, give me thine heart." It is used before a participle, by an address, exclamation, pleonasm, ellipsis, and after the verbal noun *being*; as, "The *sun* approaching, the snow melts away." "Charles, come to me." "Oh! the *folly* of sin." "Gad, a troop shall overcome him."—*Gen.* 49 : 19. "He will return next week;" i. e. *in* next week. "They were sure of its being *I*."

NOTE.—The nominative, objective, and absolute, of nouns, being alike, are distinguished only by their relation to other words.

POSSESSIVE FORMED.

72.—1. Nouns not ending in *s*, form the possessive case, by taking the *apostrophe* and *s*; as, "John's hat."—"Men's wisdom."

2. Some singular nouns ending in the sound of *s* or *z*, take the *s*; others do not; as, "James's hat." "Miss's shoes."—"Wells's Grammar."—"For conscience' sake."—"For goodness' sake."—"Jesus' feet."—"Moses' writing."—"Perkins' Algebra."

3. Plural nouns ending in *s*, take the *apostrophe* only; as, "Boys' books."—"Ladies' bonnets."

REMARKS.

73.—1. The apostrophic *s* is not silent; and when its utterance would create harshness of sound, it should be omitted; as, "Davies' Algebra;" but not *Davies's* nor *Moses's*. If used, it must be sounded; as, *fox's* (*foxiz*); *torch's* (*torchiz*).

2. When the nouns are alike in both numbers, the *apostrophe* precedes the *s* in the singular, and follows it in the plural; as, *sheep's*, *sheeps'*.

3. This sign (*'s*) used after characters, merely denotes plurality; as, "The *y's*, the *x's*, and *z's*."

4. This sign (*'s*) is a contraction of *is* or *es*; as, "John's and King's," anciently written *Johnis*, *Kingis*; and sometimes *Johnes*, *Kinges*.

What does the objective case denote? The absolute? How used? How do nouns not ending in *s*, form the possessive? When ending in the sound of *s* or *z*? Plurals ending in *s*? Is the apostrophic *s* to be sounded in pronunciation?

EXERCISE.

Write short sentences illustrating all the cases. Spell the possessive of—

Man, men, John, king, boy, boys, day, days, Mary, Ellen, Ann James, Charles. Thus:—m-a-n-'s=(*man's*).

DECLENSION OF NOUNS.

74. *Declension* is the inflection of a word by numbers and cases.

	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural</i>	<i>Singular—only.</i>
<i>Nom.</i>	man,	men,	hero,	heroes,	John,
<i>Poss.</i>	man's,	men's,	hero's,	heroes'	John's,
<i>Ob.</i>	man,	men,	hero,	heroes,	John,
<i>Ab.</i>	man;	men.	hero;	heroes.	John. (71.—Note.)

EXERCISE.

Decline—Boy, girl, child, son, pen, book, lady, friend, king, queen, tyro, cargo, box, fox, church, coach, Jane, Anna, James.

75. MODEL OF PARSING THE NOUN.

William, sister injures that *child's* books.

William is a noun, it is a name: proper, it is a particular name: masculine gender, it denotes a male: second person, it denotes the object addressed: singular number, it expresses but one; and in the case absolute by an address, according to Rule IV. A noun or pronoun, not governed, is put in the case absolute. *Decline the noun (William).*

Sister is a noun, it is a name: common, it is a general name: feminine gender, it denotes a female: third person, it denotes the object spoken of: singular number, it expresses but one; and in the nominative case, being the subject of the verb *injures*, according to Rule 1. The subject of a finite* verb is put in the nominative case. *Decline the noun (sister).*

Child's is a noun, it is a name: common, it is a general name: common gender, it denotes either sex: third person, it denotes the object spoken of: singular number, it expresses

* A *finite verb* is one limited by person and number.

but one ; and in the possessive case to show its relation to the noun *books* which it limits, according to Rule 3. A noun or pronoun limiting a noun, not in apposition, is put in the possessive case.

Books is a noun, it is a name: common, it is a general name: neuter gender, it denotes things without sex: third person, it denotes the objects spoken of: plural number, it expresses more than one ; and in the objective case, being the object of the verb *injures*, according to Rule 9. The object of a transitive verb is put in the objective case. (*Decline every noun you parse.*)

EXAMPLES FOR PARSING.

Man labors. Men labor. Water flows. Waters flow. Rain descends. Rains descend. Snow falls. Snows fall. John walks. Man's works decay. Men's labors cease. James's sister studies. Ann's voice trembles. Stephen's courage fails.

Brutus killed Cæsar. Alfred defeated the Danes. The dog pursued the fox. Children view the stars. Mary wrote a letter. Webster visited Europe. Jane saw uncle's friends. Martha's uncle bought the man's horse.

John, Sarah returned. Peter, the bird flies. Brother, Susan has a pen. The *sun* approaching, the snow melts away. Julia's father bought the man's farm.

Romulus founded the city of *Rome*. *Daniel Boone* settled in Kentucky. Napoleon Bonaparte took the city of Moscow. William Henry Harrison died on the third day of April. The falls of Niagara are in a river of the same name. The battle of Waterloo occurred in the month of June. The king's heart is in the hand of the Lord. The busy bee gathers honey from flowers.

NOTES. *Sun* is in the case absolute before a participle, Rule 4. *Rome* is in the objective case, being the object of the preposition "*of*," according to Rule 16.—*Daniel Boone* is parsed as one word.

REMARK.

76. The pupil should now parse the nouns, in these exercises, several times over, according to the plan shown in the *Model of parsing*. Remember that a *single sentence fully parsed and well understood*, will be of *more real benefit* to the pupil, than *whole* pages run over in a careless, indifferent manner. Pupils should never omit the *rules of syntax* in parsing. They should parse some of the time *separately* and some in *concert*: parsing each word *three times* over, until parsing is quite familiar. Frequent reviews will be of peculiar advantage. Repeating in *concert* will give much interest to the exercise, and render it more efficacious. Where Teachers are furnished with recitation-rooms, parsing in concert will be very convenient. This method will be found admirably calculated to give to the recitations that interest and vivacity which are requisite to success in teaching.

 PRONOUNS.

77. A *Pronoun** is a word used instead of a noun; as, "Cæsar loved Brutus: *he* loaded *him* with honors, and adopted *him* as *his* son."

The word represented by a pronoun, usually precedes it, and is called its *antecedent*.

CLASSIFICATION.

78. Pronouns are of four classes: *personal*, *relative*, *interrogative*, and *definitive*.

I. A *personal pronoun* is one that has a form to denote its person; as, "*I* tell *you*, *he* or *she* has *it*."

There are five: *I* of the first person; *Thou* or *You* of the second person; *He*, *She*, and *It*, of the third person. Their plurals are *We*, *Ye* or *You*, and *They*.

The simple pronouns are compounded by adding the word

What is a pronoun? What is the antecedent to a pronoun? Of how many classes are pronouns? What is a personal pronoun? How many personal pronouns, and which are they? Which are their plurals? How are the simple pronouns compounded?

* Pronoun, [L. *pro* for, and *nomen*, name:] For a noun or instead of a noun.

self or *selves* to them. They are *myself* (ourselves), *thyselves* (yourselves), *himself*, *herself*, and *itself*. Their plurals are *ourselves*, *yourselves*, and *themselves*. They are used in the nominative and objective cases, but not in the possessive.

II. A *relative pronoun* is one that relates to an antecedent and unites clauses; as, "They are happy, *who* are good;" i. e. *for they*, or *because they* are good.

The relatives are *who*, *which*, *what*, *that*, and *as*.

Who is applied to persons, *which* to things and brutes; as, "The man *who*; the thing *which*; the fox *which*."

What is a double relative, equivalent to *thing* or *things which*; as, "He told *what* [*thing which*] he saw."

The double relatives are *whoever*, *whosoever*, *whomsoever*; *whichever*, *whichsoever*; *what*, *whatever*, and *whatsoever*.

That is a relative when it can be changed to *who* or *which*; as, "He *that* (who) came: the tree *that* (which) fell."

As is a relative when it follows *such*, *many*, or *same*; as, "They are *such as* labor;" i. e. those who labor. (208.—6.)

III. An *interrogative pronoun* is one used in asking a question; as, "*Who* came?"—"Which or *what* was it?"

The interrogatives are *who*, *which*, and *what*.

Who, as an interrogative, is applied to persons: *which* and *what* to persons, things, and brutes.

IV. A *definitive pronoun* is one that limits a noun understood; as, "Some scholars study, *others* study not: the *former* receive praise, the *latter* censure."

Which are they? Which are their plurals? How are they used? What is a relative pronoun? Which are the relatives? How are *who* and *which* applied? Describe *what*. Which are the double relatives? When is *that* a relative? When is *as* a relative? What is an interrogative pronoun? Which are the interrogatives? What is a definitive pronoun?

The definitives are *each, every, either, neither; this, that, these, those, former, latter, first, last; some, other, any, one, all, such, both, same, another, none, few, and many.*

REMARKS.

79-1. *Which, whichever, whichever, what, whatever, and whatsoever*, are often used as definitive adjectives before the noun, with the relative omitted after it; as, "He has *what* money (*that*) he wants;" i. e. *all* the money *that* he wants. "Take *whichever* pattern (*that*) pleases you best."

2. The relative is sometimes expressed; as, "*Whatsoever* soul (it be) *that* eateth any manner of blood," etc. *Lev.* 7: 27. See *Lev.* 17: 3, 8, 10, 13.

3. *That* may be used as a pronoun, an adjective, and a conjunction; as, "He *that* studies, will improve."—"this is better than *that*" (is).—"That book is mine."—"Take care *that* every day be well employed."

4. *Whether*, meaning *which of the two*, was formerly used as an interrogative; as, "*Whether* of them twain did the will of his father!"—*Mat.* 21: 31. *Which* now takes its place.

5. When a definitive is modified by an adverb, it is better to supply the noun, and parse the definitive as an adjective; as "*So few* (men) were there."

MODIFICATIONS.

80. *Pronouns* have modifications of *gender, person, number, and case.*

He, she, and it, have a form to denote their gender; but the other pronouns may be of any gender.

Most of the personal pronouns denote the other properties by their form. The person and number of the relatives are ascertained chiefly by the antecedent and the verb. Interrogatives relate to their answer with which they agree: except when the *speaker* supposes a different answer from the one given; as, "*What* lies there?" Ans. "*Two men* asleep."

REMARKS.

81.—1. *We* and *our* are often used for the singular; as, "*We* formerly thought differently, but have changed *our* mind."—*Dr. Chalmers.*

Which are the definitives? What is said of *which, what, &c.*, as definitive adjectives? Is the relative ever expressed? How may *that* be used?

2. In the singular, *thou* is used in the grave style, and *you* in the common. In the plural, *ye* is used in the grave, and *you* in either style.

3. As there is no pronoun of the common gender, third person singular, *he* is commonly used when reference is made to both sexes; as, "*He* that hateth, dissembleth with *his* lips, and layeth up deceit within *him*."—*Prov.* 26: 24.

4. In our translation of the Bible, *his* is used for *its*; as, "The fruit-tree yielding fruit after *his* kind, whose seed is in itself."—*Gen.* 1: 11. See also *Prov.* 23: 31, and 26: 14.

5. The pronoun *It* is used in a variety of ways:—

1. It may represent a neuter noun, word, phrase, or clause; as, "Take the book, and read *it*." "*Boy* is a noun, *it* is a name." "*It* is his to renew the heart." "*It* is known, that the earth is round."

2. It may introduce a predicate of any gender, person, or number, without regard to these properties in itself; as, "*It* is *I*." "*It* is *we*." "*It* is *you*." "*It* is *he*." "*It* is *they*." In a question, it follows the verb; as, "Who is *it*?" "What is *it*?" "How is *it* with him?"

3. It often represents a *cause* whose action or state is predicated; as, "*It* rains." "*It* snows." "*It* is cold." "*It* is late."

4. It is sometimes a mere expletive; as, "Come, and trip *it* as you go."—*Milton*.

6. Most of the possessive pronouns have two forms; one being used before the noun expressed, the other when it is omitted, so as to represent the noun used in like manner; as, "It is *her* book; It is *hers*: It is Mary's book; It is Mary's."—"My friends are thine, yours are mine, we are theirs, and they are ours."

7. *Mine* and *thine* are sometimes used before a vowel or *h*, instead of *my* and *thy*, especially in the grave style; as, "My son, give me *thine* heart, and let *thine* eyes observe my ways."—*Prov.* 23: 26.

8. *His*, *hers*, *its*, *ours*, *yours*, *theirs*, should never be written *his'*, *her's*, *it's*, *our's*, *your's*, *their's*.

9. *This* and *that* have their plurals, *these* and *those*. Other definitives have only one form. *Each*, *every*, *either*, and *neither*, are always in the third person singular. *Either* and *neither* refer to two objects taken separately. *Both* refers to two objects taken together. *Another* is composed of *an* and *other*. *None* is used in either number.

10. *Each other* and *one another* denote reciprocation; as, "Those who love *one another*, will not forget *each other*." *One* and *each* are in apposition with the plural subject: *another* and *other* are in the objective. "They strike at each other;" i. e. *each* at the *other*. "They love one another;" i. e. *one* the *other*.

11. When the definitives limit a noun expressed, they are definitive adjectives; as, "*This* boy bought *that* book."

82.—DECLENSION OF PRONOUNS.

I, of any Gender, FIRST PERSON.

SING. <i>Nom.</i> I,	PLUR. <i>Nom.</i> we,
<i>Poss.</i> my or mine,	<i>Poss.</i> our or ours,
<i>Obj.</i> me,	<i>Obj.</i> us,
<i>Abs.</i> I or me ;	<i>Abs.</i> we.

THOU, of any Gender, SECOND PERSON,—Grave Style.

SING. <i>Nom.</i> thou,	PLUR. <i>Nom.</i> ye or you,
<i>Poss.</i> thy or thine,	<i>Poss.</i> your or yours,
<i>Obj.</i> thee,	<i>Obj.</i> you,
<i>Abs.</i> thou ;	<i>Abs.</i> ye or you.

You, of any Gender, SECOND PERSON,—Common Style.

SING. <i>Nom.</i> you,	PLUR. <i>Nom.</i> you,
<i>Poss.</i> your or yours,	<i>Poss.</i> your or yours,
<i>Obj.</i> you,	<i>Obj.</i> you,
<i>Abs.</i> you ;	<i>Abs.</i> you.

HE, of the Masculine Gender, THIRD PERSON.

SING. <i>Nom.</i> he,	PLUR. <i>Nom.</i> they,
<i>Poss.</i> his,	<i>Poss.</i> their or theirs,
<i>Obj.</i> him,	<i>Obj.</i> them,
<i>Abs.</i> he ;	<i>Abs.</i> they.

SHE, of the Feminine Gender, THIRD PERSON.

SING. <i>Nom.</i> she,	PLUR. <i>Nom.</i> they,
<i>Poss.</i> her or hers,	<i>Poss.</i> their or theirs,
<i>Obj.</i> her,	<i>Obj.</i> them,
<i>Abs.</i> she ;	<i>Abs.</i> they.

IT, of the Neuter Gender, THIRD PERSON.

SING. <i>Nom.</i> it,	PLUR. <i>Nom.</i> they,
<i>Poss.</i> its,	<i>Poss.</i> their or theirs,
<i>Obj.</i> it,	<i>Obj.</i> them,
<i>Abs.</i> it ;	<i>Abs.</i> they.

NOTE.—*I* and *me* are both used in the case absolute ; as, "*I* afraid? *I* miserable! *I*, hapless wretch! a man—a slave!" "*Ah me!*"

83 DECLENSION OF RELATIVES AND INTERROGATIVES.

<i>Nom.</i>	<i>Poss.</i>	<i>Obj.</i>
Who,	whose,	whom.
Whoever.		
Whosoever,	whosoever,	whomsoever.
Which,	whose,	which.
That,		that.

NOTE.—*Whose* is used as the possessive of *which*; as “The garment whose color is admired.”—*Webster*. “A religion whose origin is divine.”—*Blair*.

Whichever, whichsoever, what, whatever, and whatsoever, are indeclinable. They always represent two cases at the same time.* *Whosoever* is used only as a possessive; as, “*Whosoever* sins ye retain, they are retained.”—*John* 20: 23.

84. The Definitives *One, Other, and Another*, are declined:

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing. only.</i>
<i>Nom.</i>	One,	ones,	Other,	others,	Another,
<i>Poss.</i>	one's,	ones',	other's,	others',	another's,
<i>Obj.</i>	one;	ones.	other;	others.	another.

EXERCISE.

Decline the pronouns; thus: I, of any gender, first person, singular number; nom. I, poss. my or mine, obj. me, abs. I or me; plur. nom. we, &c. Decline all the pronouns in *concert* several times over.

Name the gender, person, number, and case of—

I, thou, you, we, our, us, my, mine, our, me, they, ours, he, him, their, thine, she, hers, her, his, they, thee, its, them, it, your, ye, theirs.

Write all the personal pronouns, simple and compound; all the simple and double relatives; the interrogatives, and definitives; and present them at recitation.

Write short sentences, using each of the pronouns; thus: I saw him. He has gone. You may go. Who is he? Which

* Some grammarians substitute the two equivalent words, *thing which*, and parse them instead of the original word representing them. This is an error. It is parsing their own language, and not the author's. They are correctly parsed as performing the office of two nominatives, or two objectives, or both a nominative and an objective.

do *you* want? *These* are the *ones*. *Whoever* studies, will improve.

MODEL OF PARSING.

I. John, *who* saw *him*, believe *what* he says.

I is a pronoun, a word used instead of a noun: personal, it has a form to denote its person: masculine gender, first person, and singular number, to agree with its antecedent *John** to which it relates, according to Rule 6. Pronouns agree with their substantives† in gender, person, and number. *I* is in the nominative case, being the subject of the verb *believe*, according to Rule 1. The subject of a finite verb is put in the nominative case.

John is a noun, it is a name: proper, it is a particular name: masculine gender, it denotes a male: first person, it denotes the speaker: singular number, it expresses but one; and in the nominative case, being in apposition with *I* which it limits, according to Rule 2. A noun or pronoun limiting another, in apposition, is put in the same case.

Who‡ is a pronoun, a word used instead of a noun: relative, it relates to an antecedent and unites clauses: masculine gender, first person, and singular number, to agree with its antecedent *I* to which it relates, according to Rule 6. Pronouns agree with their substantives in gender, person, and number. *Who* is in the nominative case, being the subject of the verb *saw*, according to Rule 1. The subject of a finite verb is put in the nominative case.

Him is a pronoun, a word used instead of a noun: personal, it has a form to denote its person: masculine gender, third person, and singular number, to agree with its antecedent understood, to which it relates, according to Rule 6. (*Repeat the rule.*) *Him* is in the objective case, being the object of the verb *saw*, according to Rule 9. The object of a transitive verb is put in the objective case.

* The antecedent to a personal pronoun is often placed after it.

† A *substantive* is a noun or pronoun; or any word, phrase, or clause used as a noun.

‡ *Who* stands for *John*, but relates directly to *I*.

What is a pronoun, a word used instead of a noun: double relative; it is equivalent to *thing which*: neuter gender, third person, and singular number, to agree with *thing which* for which it stands, according to Rule 6. (*Repeat the rule.*)

What supplies two cases, being the object of the verbs *believe* and *says*, according to Rule 7. Double relatives always supply two cases.

Who came? Ans.—John (came).

Who is a pronoun, a word used instead of a noun: interrogative, it is used in asking a question: masculine gender, third person, and singular number, to agree with its answer *John*, to which it relates, according to Rule 6. (*Repeat the rule.*)

Who is in the nominative case, being the subject of the verb *came*, according to Rule 1. (*Repeat the rule.*)

NOTE.—Definitives are parsed precisely like other pronouns of the third person. *They limit the noun understood for which they stand.*

EXAMPLES FOR PARSING.

At present, parse the nouns and pronouns.

I, James, saw my uncle at his house. I¹ besought my friend to give his advice. He blames me, and I blame you. They saw us. We respect our friends. Thy friend esteems thee. He knew its faults. They beheld him. Thou, God, seest me.

The boy² who studies, will learn. The gentleman who visited us, has gone to New-York. He is the man³ whom⁴ I saw. The orator whom we heard, was eloquent. The rose⁵ which we saw, is fading. This⁶ is the tree which produces no fruit. It is such⁷ as⁸ we have. Much as man desires, a little will answer. A little will answer for the much which man desires.

He told what⁹ he saw. I believe what he says. He has what he wants. Whatever¹⁰ purifies the heart, fortifies it. Whoever¹¹ runs may read. Whoever studies will learn. The Lord chastens whomsoever he loves.

He chastens him whom he loves. The fruit is such as you desired. These¹³ books are mine¹³: those are yours. These are the ones. No one can tell what others may do. Her piety gained the esteem of all who knew her. He will do what¹⁴ is proper. From what¹⁵ is recorded, he appears to have been a man of violence.

95. EXPLANATIONS.—1. Pronouns often relate to antecedents understood; i. e. not expressed. 2. *Boy* is the subject of *will learn*, and *who* the subject of *studies*. 3. See Rule 10. 4. *Whom* is the object of *saw*. 5. *Rose* is the subject of *is fading*; and *which* is the object of *saw*. 6. *This* represents *tree* understood; it is parsed thus: *This* is a pronoun, &c.: definitive, it limits a noun understood: neuter gen., third per., and sing. num., to agree with the noun understood for which it stands; &c. 7. *Such* is a definitive pro., nominative after *is*. 8. *As* is a relative, the object of *have*. 9. *What* is a double relative, the object of *told* and *saw*. 10. *Whatever* supplies two cases, being the subject of the verbs *purifies* and *fortifies*. 11. *Whoever* is equivalent to *he who*, or the *person who*, and is the subject of *runs* and *may read*. 12. A definitive limiting a noun expressed, is an adjective. 13. *Mine* is in the possessive case, to show its relation to the noun *books* omitted. 14. *What* supplies two cases, being the object of *will do*, and the subject of *is*. 15. *What* is the object of the preposition *from*, and the subject of *is recorded*.

ADJECTIVES.

86. An Adjective* is a word added to a noun or pronoun; as, "*These* persons are *the great* ones of *the* world." "*You two* are *young*."

CLASSIFICATION.

87. All adjectives are divided into *two general* classes: *Attributive* and *definitive*.

I. An *attributive* adjective is one that expresses quality, kind, or condition; as, *Good, wise, grateful*;

What is an adjective? Of how many classes? What is an attributive adjective?

* *Adjective* is from the Latin *adjectus*, which signifies *added to*.

French, Grecian, southern, daily. "The cloth is *wet*."
 "You are *cold*."

II. A *definitive* adjective is one that only defines or limits the meaning; as, *one, two; first, second, third; a, an, the; each, every, either, neither; this, that, these, those, former, latter, first, last; some, other, any, one, all, such, both, same, another, no, many, few, much, more, most, which, and what.*

NOTE.—Many of these definitives are sometimes adjectives, and sometimes pronouns: hence, some have called them adjective pronouns. They are never both at the same time. When they limit nouns expressed, they are definitive adjectives; but when employed as a substitute for a word or phrase, they are definitive pronouns, and in this work they are so treated.

SUB-CLASSIFICATION.

88. The two general classes of adjectives include those sometimes called *proper, participial, interrogative, and numeral.*

1. A *proper adjective* is one derived from a proper name; as, *Roman, American, English.*

2. A *participial adjective* is one that has the form of a participle; as, "The *flowing* stream:" "A *broken* twig:" "A *wilted* leaf."

3. An *interrogative adjective* is one used in asking a question; as, "What book have you?" "Which man was it?"

4. *Nominal adjectives* are those that express number; as, *One, six, ten.*

89. They are of three classes: *cardinal, ordinal, and multiplicative.*

1. *Cardinals* denote how many of a number; as, *One, two, five, ten.*

2. *Ordinals* denote which one of a number; as, *First, second, fifth, tenth.*

What is a definitive adjective? Repeat the definitives. What is a proper adjective? A participial adjective? An interrogative? What are nominal adjectives? Of how many classes are nominals? What do cardinals denote? Ordinals?

3. *Multiplicatives* denote how many fold; as, *Single* or *alone*, *double* or *twofold*, *triple* or *threefold*, *quintuple* or *fivefold*, *octuple* or *eightfold*.

90. The *Definitives*, used as pronouns, and those sometimes called *Articles*, are of three classes: *distributive*, *definite*, and *indefinite*.

1. *Distributives* refer to each of a number taken separately; as, *Each*, *every*, *either*, and *neither*.

2. *Definites* refer to some particular object; as, *The*, *this*, *that*, *these*, *those*, *former*, *latter*, *first*, and *last*.

3. *Indefinites* refer to no particular object; as, *A*, *an*, *any*, *some*, *other*, *one*, *all*, *such*, *another*, *no*, *many*, *few*, etc.

ARTICLES.

91. *A* or *AN*, and *THE*, by some grammarians, are called *ARTICLES*. *A* or *an* is indefinite: *the* is definite.

A is used before a consonant sound, and *an* before a vowel sound; as, *a tree*, *a unit*, *a eulogy*, *a ewe*, *many a one*; *an age*, *an art*, *an end*, *an ounce*, *an urn*, *an hour*.

A or *an* is the Saxon word *ane* or *an*,* meaning *one*.

A or *an* relates to the singular only: *the*, to either number.

REMARKS.

1. These definitives sometimes modify adjectives or adverbs, by which they are used adverbially; as, "To mark the degree *the more strongly*, and to define it *the more precisely*."—*Lowth*. "*The more* I examine it, *the better* I like it: I like this *the best* of any." "*A few* men help *a little*."

What do multiplicatives denote? Distributives? Definites? Indefinites? What are *a* or *an*, and *the*, sometimes called? Which is indefinite? Which is definite? How are *a* and *an* used? What is *a* or *an* by derivation? To what does *a* or *an* relate? To what does *the* relate? When *a* or *an* and *the* modify adjectives or adverbs, how are they used?

* "Before the Conquest, *an* was used in computation or numbering—an, two, three, one, two, three, &c.; and the *n* was used before articulations, as well as before vowels. *An* therefore is the original English adjective or ordinal number *one*."—*Noah Webster*.

Put *so, only, very, but*, etc., in place of *a*, in this last sentence, and try the sense. Thus: *Very few men help but little: So few—only little.*

2. Adjectives of all classes being used in the same way, their classification is of but little importance: hence, as the two general classes include all the others, they only, in most cases, need be mentioned in parsing.

MODIFICATIONS.

92. Adjectives have modifications of *comparison*.

Comparison is a modification of the adjective to express its sense in different degrees; as, *wise, wiser, wisest*.

There are three degrees of comparison: the *positive*, *comparative*, and *superlative*.

The *positive degree* is expressed by the adjective in its simple form; as, "Gold is *heavy*." "He is *wise*."

The *comparative degree* is the higher of two contrasted; as, "Gold is heavier than silver." "He is *wiser* than his teachers."

"The *superlative degree* is the highest of all contrasted; as, "Platinum is the *heaviest* of the metals." "He was the *wisest* of the Greeks."

REMARKS.

93.—1. A *quality* may have different degrees in the same object, or in different objects; as, "Milton is *richer* now, than he was last year: he is now the *richest* he ever has been."—"Mary is *taller* than Jane; or the *tallest* of her sisters."

2. Adjectives whose signification does not admit of different degrees, are not compared; as, *two, fourth, American, round, square, eastern, each, those, some, the, horizontal, chief, extreme, Almighty, all-wise*. But many adjectives denoting invariable qualities are often compared by the best writers; as, "The *most perfect* society."—*E. Everett*. "The *most perfect* of the senses."—*Addison*. "Knowledge *more perfect* hereafter;" i. e., knowledge nearer to perfection.—*C. Simmons*. Of this class are *just, perfect, honest, upright, complete, regular, accurate, correct*, etc.

RULES FOR COMPARISON.

94. Rule 1. Adjectives are regularly compared by adding

What modifications have adjectives? What is comparison? How many degrees of comparison have adjectives? What is the positive degree? The comparative? The superlative? How are adjectives regularly compared?

er and *est* to the positive; as, *great, greater, greatest*; *wise, wiser, wisest*; *hot, hotter, hottest*. See rules for spelling (42.)

Rule 2. Adjectives are also compared by prefixing *more* and *most*, or *less* and *least* to them; as, *wise, more wise, most wise*; *lofty, more lofty, most lofty*; *wise, less wise, least wise*.

REMARKS.

95.—1. *Er* and *est* are contractions of *more* and *most*; as, *wise, wiser, wisest*; i. e., *wise more, wise most*.

2. *Less* usually denotes the *lower*, and *least* the *lowest* degree of comparison; as, *wise, less wise, least wise*; *able, less able, least able*.

3. Monosyllables, and dissyllables in *y* or *le*, admit of the regular comparison; as, *white, whiter, whitest*; *happy, happier, happiest*; *noble, nobler, noblest*. *Tender, narrow, common, profound*, etc., are often compared by *er* and *est*. These and other adjectives may be compared by means of the adverbs. Adverbs, thus used, are parsed as parts of the adjective; as, "*More wise*."

4. The three degrees mentioned are the only ones noticed in parsing. There are, however, an infinite variety of degrees in which qualities may exist in nature. The nicer shades of quality are expressed by the aid of various modifying words and phrases; as, *rather, somewhat, slightly, a little, very little, so, too, very, much, far, greatly, highly, extremely, exceedingly, by far, in a high degree*.

5. A diminution of quality is denoted by annexing *ish*; as, *white, whitish*; *black, blackish*.

6. *Good, bad, little, much*, etc., are irregular in comparison; as,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good	better	best
Bad, ill, or evil	worse	worst
Little	less	least
Much or many	more	most
Late	later or latter	latest or last
Near	nearer	nearest or next

How else are adjectives compared? Of what are *er* and *est* contractions? What do *less* and *least* denote? What words admit of the regular comparison? How may these and other adjectives be compared? How are adverbs, thus used, parsed? How are the various shades of quality expressed? How is a diminution of quality expressed? How are *good, bad, &c.*, compared?

Far	farther	farthest
<i>Forth</i> (obsolete)	further	furthest
Fore	former	foremost or first
Old	older or elder	oldest or eldest

7. *First* and *last* do not always require three or more objects to be in contrast.

Superior, inferior, exterior, interior, &c., from Latin comparatives, are used to express comparison in English; but they have not the form nor construction of English comparatives.

8. The *comparative* degree is usually followed by *Than*, and the *superlative* by *Of*; as, "Platinum is *heavier than* gold: It is the *heaviest of* the metals."

9. Some adjectives form the superlative by annexing *most*; as, *inner, innermost*, or *inmost*, from *in*; *upper, uppermost*, or *upmost*, from *up*; *nether, nethermost*; *outer, outmost*, or *utmost*, from *out*; *hinder, hindermost*, or *hindmost*, from *hind*.

10. Nouns are often used as adjectives; as, "A *gold* watch:" "An *iron* fence:" "A *Meadow* ground:" and adjectives are often used as nouns; as, "The *rich* should associate with the *wise* and *good*." "The *future* will resemble the *past*."—*Webster*. For *ten's* sake; for *twenty's* sake. By *twos*, by *tens*, and by *fifties*. *Two* and *two* are *four*. *Five* is an odd number. *Three twos* are *six*. *Twelve* is equal to three *fours*. *Three fourths* is a fraction. When they denote persons, they are usually plural.

11. Several adjectives often relate to the same noun; as, "*Broad deep* rivers float *long heavy* rafts." When one adjective limits another, the two should be parsed as a compound; as, *south-sea* dream; *dark blue* silk; *deep sea* green sash; a *light bluish green* tint; *red hot* iron plate.

EXERCISES.

1. *Compare*—Great, large, wide, hot, cold, warm, noble, able, lofty, dry, happy, narrow, profound, bountiful, benevolent, wise, industrious, cheering, discriminating, careless, deep, broad, long, fruitful, beautiful, sweet, fragrant.

2. *Write short sentences, using each of the preceding adjectives.* Thus: The apple is *sweet*. He is a *great* man.

3. *Write on your slate to be read at recitation, thirty attributive adjectives, and thirty definitive adjectives.*

What usually follow the comparative and superlative degrees? Are nouns ever used as adjectives, and adjectives as nouns? To what do several adjectives often relate? When one adjective limits another, how are they parsed?

4. *How many kinds of apples can you name? Of horses?*

MODEL OF PARSING.

The young man owns this book.

The is an adjective, a word added to a noun or pronoun : definitive, it defines or limits the meaning ; and relates to the noun *man*, according to Rule 5. Adjectives limit nouns, pronouns, phrases, or clauses.

Young is an adjective, a word added to a noun or pronoun : attributive, it expresses quality or kind : positive young, comparative younger, superlative youngest : it is in the positive degree, it is used in its simple form ; and relates to the noun *man*, according to Rule 5. (*Repeat the rule*).

This is an adjective, a word added to a noun or pronoun : definitive, it defines or limits the meaning ; and relates to the noun *book*, according to Rule 5. (*Repeat the rule*).

EXAMPLES FOR PARSING.

This¹ excellent¹ little¹ boy respects all other good boys. Good studious girls like fine new books. A² serene² mind makes a cheerful countenance. That³ distinguished³ Roman³ general conquered several Grecian generals. This site commands an extensive view of the⁴ surrounding⁴ country. Wisdom is better⁵ than rubies.⁵ Platinum is heavier than gold : it⁷ is the heaviest⁸ of the metals. Truth is more wonderful than fiction. The best⁹ and wisest⁹ men are sometimes¹⁰ in fault. Each flying soldier sought some secure hiding-place. Large deep rivers float long heavy rafts. Pope constrains his mind to his own¹¹ rules of composition. The style of Dryden is capricious and varied : that¹² of Pope is cautious¹³ and uniform.¹³ They follow an adventurer whom they fear : we serve a monarch whom we love.

EXPLANATIONS. 1—Adjectives, each relating to *boy*. 2—Adjectives, each relating to *mind*. 3—Adjectives, each relating to *general*. 4—Adjectives, each relating to *country*. 5—An adjective, relating to *wis-*

dom, 6—Nominative to *are* understood. 7—*It* relates to *platinum*. 8—*Heaviest* (metal): *metal* understood. 9—Adjectives, relating to *men*. 10—An adverb. 11—*Own* is a definitive adjective, relating to *rules*. 12—A definitive pronoun, nominative to *is*. 13—Adjectives, relating to *that*.

VERBS.

96. A *verb** is a word that signifies *to be* or *to do*; as, *I am*, *I rule*, *I am ruled*: *I walk*, thou *walkest*, he *walks*. That of which the *being* or *action* is expressed, is called the subject.

This *being* or *action* denoted by the verb, may be declared; as, *I walk*, *I do walk*, *I can walk*; or inquired for; as, *Does he walk?* *Can he walk?* Or it may be expressed in the form of a command; as, *Walk* thou, *obey me*; or in a general manner; as, *To walk*, *to see*; or it may be assumed; as, "*She lives*, *loving* all, and *loved* by all."

CLASSIFICATION.

97. Verbs, in relation to the subject, are of three classes: *neuter*, *active*, and *passive*.

A *neuter verb* is one that expresses a state of being; as, "*I am*."—"Thou *art*."—"He *stands*."

An *active verb* is one that expresses action; as, "*I walk*."—"Thou *seest*."—"He *loves*."

A *passive verb* is one that represents its subject as acted upon; as, "*I am taught*."—"He *is struck*."—"Caesar *was killed* by Brutus."

98. Verbs, in relation to the object, are of two classes: *transitive* and *intransitive*.

A *transitive verb* is one that has an object after it;

What is a verb? What is the subject of a verb? Verbs, in relation to the subject, are of how many classes? What is a neuter verb? An active verb? A passive verb? Verbs, in relation to the object, are of how many classes? What is a transitive verb?

* *Verb* is from the Latin *verbum*, which signifies a word. The *verb* is so called because it is the most important word in a sentence.

as, "I *own* a farm."—"He *has* a book."—"Brutus *killed* Cæsar."

An *intransitive verb* is one that has no object after it; as, "I *am*."—"You *walk*."—"He *sleeps*."

99. Verbs, in form, are of two classes: *regular* and *irregular*.

A *regular verb* is one that forms its past tense and perfect participle by taking *ed*; as, Learn, *learned*, learning, *learned*; love, *loved*, loving, *loved*. See rules for spelling (43.)

An *irregular verb* is one that does not form its past tense and perfect participle by taking *ed*; as, Am, *was*, being, *been*; see, *saw*, seeing, *seen*. (104. 106.)

REMARKS.

A verb is transitive when it has an object expressed or clearly implied: when it has no such object, it is intransitive. A verb that is neuter, may be transitive; as, "The boy *resembles* his father." "He *owns* a farm in Iowa." "You *retain* the deed." "I *have* a book." And a verb that is active, may be intransitive; as, He *walks*, *runs*, *jumps*, *plays*, &c.

MODIFICATIONS.

100. Verbs have modifications of *voice*, *mode*, *tense*, *person*, and *number*.

VOICE.

101. *Voice* is a modification of the verb to show the relation of its subject to the action expressed.

An active-transitive verb may have two voices: *active* and *passive*.

The *active voice* represents the subject as acting; as, "John *strikes* the dog."

The *passive voice* represents the subject as acted upon; as, "The dog *is struck* by John."

What is an intransitive verb? Verbs, in form, are of how many classes? What is a regular verb? An irregular verb? What modifications have verbs? What is voice? How many voices are there? What does the active voice represent? The passive?

REMARKS.

1. The active and passive voices are merely two forms of the same verb: both express action. In the former, the subject acts; in the latter, it is acted upon. In the *active*, the agent is the subject; in the *passive*, it becomes the object of the preposition *by*. In the active, the *object* may be omitted; in the passive, the *agent* may be omitted. This is often very convenient when one or the other is unknown, or wished to be kept secret; as, "James reads." "The horse is stolen."

2. An intransitive verb with a preposition after it, may become passive, taking the object of the preposition for its subject; as, (active), "They laughed at him:" (passive), "He was laughed at."

3. Some verbs, not usually transitive, may govern an object of kindred signification; or they may become passive, taking the same object for a subject; as, (active), "He runs a race:" (passive), "A race is run by him."

MODES.

102. *Modes** are modifications of the verb to distinguish its various uses.

There are six modes: the *indicative*, *potential*, *subjunctive*, *imperative*, *infinitive*, and *participial*.

1. The *indicative mode* expresses a declaration; as, "They walk."—"You read."—"I am, thou art, he is."

2. The *potential mode* expresses a thing as possible or necessary; as, "He may walk."—"You must read."

NOTE.—These two modes are also used to inquire; as, "Does he walk?" "Can he read?" These forms more properly might be called the *interrogative mode*; used in asking a question. The *mode* would then, in name, correspond to the *interrogative* sentence.

3. The *subjunctive mode* expresses a condition, motive, or supposition; as, "If he study, he will improve." "Were I Brutus and Brutus Antony."

4. The *imperative mode* expresses a command, desire, entreaty, or permission; as, "Obey me."—"Tarry awhile."—"Go in peace."

What are modes? How many modes are there? What does the indicative mode express? The potential? For what are these two modes also used? Will you describe the subjunctive mode? The imperative?

* Mode, [*L. modus*, measure, form, method, manner.] A form of the verb.

5. The *infinitive mode* is not limited by person and number; as "*To be; To walk; To read; To love.*"

6. The *participial mode* is used to assume the attribute; as, "*She lives, loving all, and loved by all.*"—"He *having been appointed*, will take the command."

REMARKS.

103—1. The indicative, potential, and imperative modes, are used in principal propositions. They may also be used in subordinate propositions.

2.—The *potential mode* has for its signs *may, can, must; might, could, would, and should*. This mode is properly a part of the indicative.

3. The *subjunctive mode* is used only in dependent clauses, introduced by a subordinate conjunction; as, *if, though, unless, except, whether, lest, that, provided*. This mode, in its distinctive form, is now but little used. There is a strong tendency to lay it aside, and to use the indicative and potential in its stead. Indeed, the indicative form, "*If he goes,*"—or "*If he shall go,*"—or the potential form, "*If he should go,*" is now almost always preferred to the subjunctive form, "*If he go, he will succeed.*" But most grammarians prefer to consider this last form elliptical, and supply *shall* or *should*. If this is to be done, the subjunctive mode, as such, has no real existence. The *indicative* and *potential* modes, in all their tenses, may be used in a dependent clause; but does this constitute them a subjunctive mode? If so, in what mode are the verbs in the following expressions? "*He is the man whom you saw.*" "*You ascertained who he was.*" "*I know that he is the man.*" "*The trees will bend, when the wind blows.*" "*He will go, when he is ready.*" "*Who knows by whom the letter may have been written?*" "*Do you know, who he can be?*" "*Teach me what is truth, and what is error.*" In a direct quotation, the imperative is also subjoined: as, "*God said, Let there be light.*"

4. The *imperative mode* has for its subject *thou, ye, or you*, expressed or understood.

In using the imperative mode, superiors command or permit; equals entreat or exhort; and inferiors desire or supplicate, as, 1. "*Rise, take up thy bed, and walk.*"—*John* 5: 8. "*Go in peace.*"—*Luke* 8: 48. 2. "*Let love be without dissimulation: abhor that which is evil: cleave to that which is good.*"—*Rom.* 12: 9. 3. "*Give us this day our daily bread!*"—*Mat.* 6: 11. Superiors sometimes entreat; and both superiors and equals advise.

Will you describe the infinitive mode? The participial mode?

5. The *infinitive* mode generally has the preposition *to* before it, used as a part of the verb. It is a part of the verb, because it gives it mode. It is a preposition, because it connects it to the word which it limits, or on which it depends. (198.—6.)

6. The infinitive and the participle are used in abridged propositions, or to limit those not abridged. (181.)

PARTICIPIAL MODE OR PARTICIPLE.

104. A *Participle* is a mode of the verb used to assume the attribute. It is regularly formed by adding *ing* or *ed* to the verb; as, learn, *learning*, *learned*; love, *loving*, *loved*. See rules for spelling (43.) (154.)

Every verb has two participles—*imperfect* and *perfect*; either of which may be simple or compound; as,

	Imperfect.	Perfect.
Active	<i>Common</i> —loving	having loved
	<i>Progressive</i> —loving	having been loving
	<i>Passive</i> —being loved	loved, having been loved

The *imperfect participle* expresses a thing as not completed; as, *seeing*, *being seen*.

The *perfect participle* expresses a thing as completed; as, *seen*, *having seen*, *having been seen*, *having been seeing*.

REMARKS.

105. 1.—Participles often become adjectives, and are used before the noun to express quality or kind; as, "A *lying* rogue;" "The *setting* sun;" "A *broken* reed;" "The *prostrated* tower."

2.—Participles, like other modes, express *being* or *action*; and like them, are *transitive* or *intransitive*, *active* or *passive*.

3.—Of the *six* different forms of the participle, *all* are used as verbs; and each is used to *assume* the attribute expressed: all except the simple participle in *ed*, may be used as nouns: the *two simple only*, as adjectives; and the one in *ing*, very seldom as a preposition. When used as nouns, they may be in the nominative and objective cases, but not in the possessive. They may also retain the government and adjuncts of verbs; as, "An apology may be due for his not *having* still more liberally *trans-*

What is a participle? How is the participle regularly formed? How many participles has every verb? What does the imperfect participle express? The perfect?

ferred to his pages, the chaste simplicity of the sacred writings."—*W. H. McGuffey*. When the simple participle in *ing* becomes a noun, if *the* precedes, *of* must follow it; as, "I saw him at *the* rising of the sun."

TENSES.

106. *Tenses** are modifications of the verb to distinguish time.

There are six tenses: the *present*, *past*, *future*, *present perfect*, *past perfect*, and *future perfect*.

† The *present tense* denotes present time; as, "I tremble."—"He *is coming*."

The *past tense* denotes past time indefinite; as, "God *said*, Let there be light; and there *was* light."

The *future tense* denotes future time indefinite; as, "I *will come* unto you, and your hearts *shall rejoice*."

The *present perfect tense* denotes time completed at the present; as, "We *have mourned* unto you, and ye *have not wept*."

The *past perfect tense* denotes time completed at a past time; as, "I *had seen* him at that time."—"It *had been* good for that man, if he *had not been born*."

The *future perfect tense* denotes time completed at a future time; as, "I *shall have dined* at twelve o'clock."—"When our bodies *shall have been crumbled* into dust, and my name *shall have been forgotten*, even then will your name appear as the star of morning."

REMARKS.

107. 1.—Past events (by animated narration), customary acts, immutable truths, and authors long dead whose writings remain, are often spoken of by using the *present tense*; as, "Cæsar *leaves* Gaul, *crosses* the

What are tenses? How many tenses are there? What does the present tense denote? The past? The future? The present perfect? The past perfect? The future perfect?

* Tense, [*L. tendo*, to stretch;] A stretching, extending, or variation of the verb to denote time.

Rubicon, and *enters* Rome in triumph." "She *visits* us often." "Vice *produces* misery." "Seneca *reasons* well."

2. After *relatives*, and such words as *when, while, if, before, after, till*, and *as soon as*, the present tense refers to future time; as, "He will kill every one whom he *meets*." "Whoever *goes*, will succeed." "You may go, when the cars *arrive*." "If he *goes* to-morrow, I will accompany him."

3. The *past* tense, in such expressions as "I *wrote this morning*"—"this week"—"this year," &c., has reference to that portion of the time, when speaking, entirely past. *Were* is sometimes used for *would be* or *should be*; as, "A cymbal's sound *were* better."—*Prior*. "It *were* long, too long to tell."—*Cowper*.

4. The *present perfect* tense may represent an act as extending through a long or a short space of time, if the time in which it took place, extends to the present; as, "It *has been* a custom from the days of the Apostles." "I *have seen* him within five minutes."

5. The *subjunctive* mode has only the *present* and *past* tenses as a distinct form; but has all the tenses in sense. The *present* is used only when reference is had to *future* time. (108.-4.)

6. The *potential* mode has four tenses: the *imperative* has the *present* only.

7. The *infinitive* mode has the *present* and *present perfect* tenses. The present infinitive and the imperfect participle express the *being* or *action* as unfinished at any time; as, He *is*—*was*—or will be obliged—to *write*. I see him *writing*. I saw him *writing*. I shall see him *writing*. The *perfect participle* may correspond in time to any of the *perfect tenses*.

PERSON AND NUMBER.

108. The *person* and *number* of a verb are modifications to agree with its nominative.

Verbs have three persons and two numbers; as, (*singular*,) I love, thou lovest, he loves.: (*plural*,) we love, you love, they love.

REMARKS.

1. The subject of the verb, in the first person, is always *I* or *we*: in the second, *thou, ye, or you*: in the third, a noun or pronoun of the third person, or some letter, character, word, phrase, or clause, used as a noun.

2. The *personal endings*, in the *grave style*, are *st* or *est*, of the second person singular; and *s*, *es*, or *eth*, of the third: in the *common style*, *s* or *es*, of the third.

What are the person and number of a verb? How many persons and numbers have verbs?

3. *Be* and *ought*, and the auxiliaries, are irregular in their inflections. *Need* and *dare*, in a negative clause, are often used in the singular without inflection; as, "The reader *need* not be told."—*Paley*. "He *dare* not go."

4. The *indicative* and *potential*, when used for the *subjunctive*, retain their inflections.

5. The *imperative*, being a command, has usually only the second person; as, "Walk thou." "Let us walk." A *first* and a *third* person of this mode are sometimes used by the poets, to express a *desire* or *wish*; as, "Turn we to survey."—*Goldsmith*. "With virtue *be* we armed." "Fall he that must."—*Pope*. "Laugh those that can: weep those that may."—*Scott*. The following, in this mode, express a *desire* or *wish*; as "Thy kingdom come." "Hallowed *be* thy sacred name." "Peace *be* with you."—"Be it enacted."—"So be it."

6. The *infinitive* and the *participle* are both *infinitives*, as they are not limited by person and number.

CONJUGATION.

The *conjugation* of a verb is the inflection and joining in paradigms of its *voices*, *modes*, *tenses*, *persons*, and *numbers*.

In the active voice, verbs have three forms: the *common*, *emphatic*, and *progressive*: to these may be added the *passive*, and the *interrogative*.

PRINCIPAL PARTS.

110. The *principal parts* of a verb are the *present* and *past tenses*, and the *simple participles*; as, *love*, *loved*, *loving*, *loved*.

1. A *complete verb* is one that has all the principal parts; as, *see*, *saw*, *seeing*, *seen*.

2. A *defective verb* is one that has not all the principal parts; as, *may*, *might*; *shall*, *should*. The defectives are *shall*, *will*, *may*, *can*, *must*, *ought*, *quoth*, and *beware*.

AUXILIARIES.

111. *Auxiliaries* are short verbs used in the conjuga-

What is the conjugation of a verb? What are the principal parts of a verb? Name the parts from *live*, *learn*, *love*, *see*, *walk*. What is a complete verb? A defective verb? What are auxiliaries?

tion of other verbs. They are *do*, *be*, *have*, *will*, *shall*, *may*, *can*, and *must*. *Do*, *be*, *have*, and *will*, are also principal verbs.

REMARKS.

1. In declarative sentences, *do* denotes emphasis, and *have*, completion; *may* denotes possibility or permission; *can*, ability or power; and *must*, necessity or obligation.

2. *Shall*, in the first person, and *will*, in the second and third, express a prediction or resolution; while *will*, in the first, and *shall*, in the second and third, express a volition or promise. In questions, this order, in the use of *shall* and *will*, is reversed.

3. *Be*, *do*, and *have*, as principal verbs, are irregular and complete. *Will* is regular. *Be* is used as an auxiliary in all its parts.

4. Except *be*, the auxiliaries, as such, have only the present and past tenses. *Must* is not varied.

112. CONJUGATION OF THE AUXILIARIES.

Singular.			Plural.		
1st per. <i>I</i>	2d per. <i>Thou</i>	3d per. <i>He</i>	1st per. <i>We</i>	2d per. <i>You</i>	3d per. <i>They</i>
Pres.—Am	art	is	are	are	are
Past—Was	wast	was	were	were	were
Pres.—Do	dost	does	do	do	do
Past—Did	didst	did	did	did	did
Pres.—Have	hast	has	have	have	have
Past—Had	hadst	had	had	had	had
Pres.—Will	wilt	will	will	will	will
Past—Would	wouldst	would	would	would	would
Pres.—Shall	shalt	shall	shall	shall	shall
Past—Should	shouldst	should	should	should	should
Pres.—May	mayst	may	may	may	may
Past—Might	mightst	might	might	might	might
Pres.—Can	canst	can	can	can	can
Past—Could	couldst	could	could	could	could

NOTE.—The defective *ought* is used in the present and past tenses, denoted by the infinitive which follows; as, "This ye ought to do," "This ought ye to have done." *Wit* is used only in the infinitive, in the phrase, "to wit;" i. e., namely. Paul says, "I do you to wit;" i. e., to know. *Be-ware* is used in the imperative, and sometimes in other modes. *Quoth* is used only in ludicrous language, and is not varied.

Which are the auxiliaries? Describe *shall* and *will*.

113. *The Signs of the Tenses in the Indicative Mode are:—*Of the Present tense—*Do*, or the *first form* of the verb.Of the Past tense—*Did*, *ed*, or the *second form* of the verb.Of the Future tense—*Shall* or *will*.Of the Pres. Per. tense—*Have*, *hast*, or *has*.Of the Past Per. tense—*Had* or *hadst*.Of the Fut. Per. tense—*Shall have* or *will have*.114. *Synopsis of the Verbs TO LEARN and TO BE.*

INDICATIVE MODE.

<i>Pres. tense,</i>	I learn, or do learn.	I am.
<i>Past tense,</i>	I learned, or did learn.	I was.
<i>Fut. tense,</i>	I shall or will learn.	I shall or will be.
<i>Pres. Per. tense.</i>	I have learned.	I have been.
<i>Past Per. tense.</i>	I had learned.	I had been.
<i>Fut. Per. tense,</i>	I shall or will have learned.	I shall or will have been.

POTENTIAL MODE.

<i>Pres. tense,</i>	I may, can, or must learn.	I may, can, or must be.
<i>Past tense,</i>	I might, could, would, or should learn.	I might, could, would, or should be.
<i>Pres. Per. tense.</i>	I may, can, or must have learned.	I may, can, or must have been.
<i>Past Per. tense,</i>	I might, could, would, or should have learned.	I might, could, would, or should have been.

SUBJUNCTIVE MODE.

<i>Pres. tense,</i>	If I learn.	If I be.
<i>Past tense,</i>	If I learned.	If I were.

IMPERATIVE MODE.

<i>Pres. tense,</i>	Learn, learn thou or you, or do thou or you learn.	Be, be thou or you, or do thou or you be.
---------------------	--	---

INFINITIVE MODE.

<i>Pres. tense,</i>	To learn.	To be.
<i>Pres. Per. tense,</i>	To have learned.	To have been.

What are the signs of the present tense? Of the past tense? Of the future tense?
Of the present perfect? Of the past perfect? Of the future perfect?

PARTICIPIAL MODE.

<i>Imperfect,</i>	Learning.	Being.
<i>Perfect,</i>	Having learned.	Having been.

PRINCIPAL PARTS.

	<i>Present.</i>	<i>Past.</i>	<i>Imper. part.</i>	<i>Per. part.</i>
<i>Regular,</i>	Learn,	learned,	learning,	learned.
<i>Irregular,</i>	Am,	was,	being,	been.
<i>Also, }</i>	Live,	lived,	living,	lived.
	See,	saw,	seeing,	seen.

EXERCISE.

Give the synopsis thus: *Indicative mode, present tense, first person singular*,—I learn or do learn; *past tense*,—I learned or did learn; and so on through the other tenses, and all the modes. Then do the same with *Am*. Also each verb with *If before I* in the indicative and potential modes. Then give a synopsis of live, love, parse, smile, hate, walk, conquer; see, write, read, rise, fall, go, do, give. Give the principal parts of each.

115. *Conjugation of the Irregular Verb TO BE.*

PRINCIPAL PARTS.

<i>Present.</i>	<i>Past.</i>	<i>Imper. Part.</i>	<i>Perfect Part.</i>
Am,	was,	being,	been.

INDICATIVE MODE.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I am,	1. We are,
2. Thou art,*	2. You are,†
3. He is;	3. They are.

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I was,	1. We were,
2. Thou wast,	2. You were,
3. He was;	3. They were.

* *Thou* is used in the *grave* and the *poetical* style, and *you* in the *common* style, thus: *I am, you are, he is*; and the same in all the tenses.

† *Ye* is also used in the plural, thus: *Ye or you are*.

*Future Tense.**Singular.*

1. I shall *or* will be,
2. Thou shalt *or* wilt be,
3. He shall *or* will be;

Plural.

1. We shall *or* will be,
2. You shall *or* will be,
3. They shall *or* will be.

*Present-Perfect Tense.**Singular.*

1. I have been,
2. Thou hast been,
3. He has been;

Plural.

1. We have been,
2. You have been,
3. They have been.

*Past-Perfect Tense.**Singular.*

1. I had been,
2. Thou hadst been,
3. He had been;

Plural.

1. We had been,
2. You had been,
3. They had been.

*Future-Perfect Tense.**Singular.*

1. I shall *or* will have been,
2. Thou shalt *or* wilt have been,
3. He shall *or* will have been;

Plural.

1. We shall *or* will have been,
2. You shall *or* will have been,
3. They shall *or* will have been.

POTENTIAL MODE.

Present Tense.

SIGNS, *may, can, must*.—Inflect with each.

Singular.

1. I may be,
2. Thou mayst be,
3. He may be;

Plural.

1. We may be,
2. You may be,
3. They may be.

Past Tense.

SIGNS, *might, could, would, should*.—Inflect with each.

1. I might be,
2. Thou mightst be
3. He might be;

1. We might be,
2. You might be,
3. They might be.

Present-Perfect Tense.

SIGNS, *may have, can have, must have*.—Inflect with each.

1. I may have been,
2. Thou mayst have been,
3. He may have been;

1. We may have been,
2. You may have been,
3. They may have been.

Past-Perfect Tense.

SIGNS, *might have, could have, would have, should have.*—Inflect with each.

- | | |
|----------------------------|--------------------------|
| 1. I might have been, | 1. We might have been, |
| 2. Thou mightst have been, | 2. You might have been, |
| 3. He might have been ; | 3. They might have been. |

SUBJUNCTIVE MODE.

Present Tense.

- | <i>Singular.</i> | <i>Plural.</i> |
|------------------|----------------|
| 1. If* I be, | 1. If we be, |
| 2. If thou be, | 2. If you be, |
| 3. If he be ; | 3. If they be. |

Past Tense.

- | | |
|------------------|------------------|
| 1. If I were, | 1. If we were, |
| 2. If thou wert, | 2. If you were, |
| 3. If he were ; | 3. If they were. |

IMPERATIVE MODE.

- | <i>Singular.</i> | <i>Plural.</i> |
|---|---|
| 2. Be, be thou <i>or</i> you, <i>or</i> do thou <i>or</i> you be. | 2. Be, be ye <i>or</i> you, <i>or</i> do ye <i>or</i> you be. |

INFINITIVE MODE.

- | <i>Present Tense.</i> | <i>Present-Perfect Tense.</i> |
|-----------------------|-------------------------------|
| To be. | To have been. |

PARTICIPLES.

- | | |
|--------------------------|---------------------------------------|
| <i>Imperfect, Being.</i> | <i>Perfect, Been, or having been.</i> |
|--------------------------|---------------------------------------|

116. *Conjugation of the Verb TO LOVE, Active Voice.*

PRINCIPAL PARTS.

- | <i>Present.</i> | <i>Past.</i> | <i>Imper. Part.</i> | <i>Perfect Part.</i> |
|-----------------|--------------|---------------------|----------------------|
| Love, | loved, | loving, | loved. |

* This tense is used only when reference is had to future time. *If* is not a part of the mode. Inflect the *indicative* and *potential* with *if* before each.

INDICATIVE MODE.

*Present Tense.**Singular.*

1. I love *or* do* love,
2. Thou lovest *or* dost love,
3. He loves *or* does love;

Plural.

1. We love *or* do love,
5. You love *or* do love,
3. They love *or* do love.

Past Tense.

1. I loved *or* did* love,
2. Thou lovedst *or* didst love,
3. He loved *or* did love;

1. We loved *or* did love,
2. You loved *or* did love,
3. They loved *or* did love.

Future Tense.

1. I shall *or* will love,
2. Thou shalt *or* wilt love,
3. He shall *or* will love;

1. We shall *or* will love,
2. You shall *or* will love,
3. They shall *or* will love

Present-Perfect Tense.

1. I have loved,
2. Thou hast loved,
3. He has loved;

1. We have loved,
2. You have loved,
3. They have loved.

Past-Perfect Tense.

1. I had loved,
2. Thou hadst loved,
3. He had loved;

1. We had loved,
2. You had loved,
3. They had loved.

Future-Perfect Tense.

1. I shall *or* will have loved,
2. Thou shalt *or* wilt have loved,
3. He shall *or* will have loved;

1. We shall *or* will have loved,
2. You shall *or* will have loved,
3. They shall *or* will have loved

POTENTIAL MODE.

Present Tense.

SIGNS, *may, can, must.*—Inflect with each.

Singular.

1. I may love,
2. Thou mayst love,
3. He may love;

Plural.

1. We may love,
2. You may love,
3. They may love.

* *Do* and *did* make the *emphatic form* of the present and past tenses.

Past Tense.

SIGNS, *might, could, would, should*.—Inflect with each.

- | | |
|-----------------------|---------------------|
| 1. I might love, | 1. We might love, |
| 2. Thou mightst love, | 2. You might love, |
| 3. He might love; | 3. They might love. |

Present-Perfect Tense.

SIGNS, *may have, can have, must have*.—Inflect with each.

- | | |
|---------------------------|-------------------------|
| 1. I may have loved, | 1. We may have loved, |
| 2. Thou mayst have loved, | 2. You may have loved, |
| 3. He may have loved; | 3. They may have loved. |

Past-Perfect Tense.

SIGNS, *might have, could have, would have, should have*.—Inflect with each.

- | | |
|-----------------------------|---------------------------|
| 1. I might have loved, | 1. We might have loved, |
| 2. Thou mightst have loved, | 2. You might have loved, |
| 3. He might have loved; | 3. They might have loved. |

SUBJUNCTIVE MODE.

*Present-Tense.**

- | | |
|------------------|------------------|
| 1. If I love, | 1. If we love, |
| 2. If thou love. | 2. If you love, |
| 3. If he love; | 3. If they love. |

IMPERATIVE MODE.

Present Tense.

Singular.

Plural.

- | | |
|---|---|
| 2. Love, love thou or you, or do thou
or you love. | 2. Love, love ye or you, or do ye
or you love. |
|---|---|

INFINITIVE MODE.

Pres. Tense, To love.

Pres.-Per Tense, To have loved.

PARTICIPLES.

Imperfect, Loving.

Perfect, Having loved.†

* The *present subjunctive* is used only when reference is had to future time.

† *Conjugate thus: Active voice, indicative mode, pres. tense, first per. sing., I love or do love; past tense, I loved or did love; and so on through the other tenses, and all the modes. Then second person with Thou. Then third person with He. Then with We.—You.—They. Then the passive voice.*

117. *Conjugation of TO LOVE, Passive Voice.*

INDICATIVE MODE.

*Present Tense.**Singular.*

1. I am loved,
2. Thou art loved,
3. He is loved ;

Plural.

1. We are loved,
2. You are loved,
3. They are loved.

Past Tense.

1. I was loved,
2. Thou wast loved,
3. He was loved ;

1. We were loved,
2. You were loved,
3. They were loved.

Future Tense.

1. I shall *or* will be loved,
2. Thou shalt *or* wilt be loved,
3. He shall *or* will be loved ;

1. We shall *or* will be loved,
2. You shall *or* will be loved,
3. They shall *or* will be loved.

Present-Perfect Tense.

1. I have been loved,
2. Thou hast been loved,
3. He has been loved ;

1. We have been loved,
2. You have been loved,
3. They have been loved.

Past-Perfect Tense.

1. I had been loved,
2. Thou hadst been loved,
3. He had been loved ;

1. We had been loved,
2. You had been loved,
3. They had been loved.

Future-Perfect Tense.

SIGNS, *shall have, will have.*—Inflect with each.

1. I shall have been loved,
2. Thou shalt have been loved,
3. He shall have been loved ;

1. We shall have been loved,
2. You shall have been loved,
3. They shall have been loved.

POTENTIAL MODE.

Present Tense.

SIGNS, *may, can, must.*—Inflect with each.

Singular.

1. I may be loved,
2. Thou mayst be loved,
3. He may be loved ;

Plural.

1. We may be loved,
2. You may be loved,
3. They may be loved.

Past Tense.

SIGNS, *might, could, would, should*.—Inflect with each.

- | | |
|---------------------------|-------------------------|
| 1. I might be loved, | 1. We might be loved, |
| 2. Thou mightst be loved, | 2. You might be loved, |
| 3. He might be loved; | 3. They might be loved. |

Present-Perfect Tense.

SIGNS, *may have, can have, must have*.—Inflect with each.

- | | |
|--------------------------------|------------------------------|
| 1. I may have been loved, | 1. We may have been loved, |
| 2. Thou mayst have been loved, | 2. You may have been loved, |
| 3. He may have been loved; | 3. They may have been loved. |

Past-Perfect Tense.

SIGNS, *might have, could have, would have, should have*.—Inflect with each.

- | | |
|----------------------------------|--------------------------------|
| 1. I might have been loved, | 1. We might have been loved, |
| 2. Thou mightst have been loved, | 2. You might have been loved, |
| 3. He might have been loved; | 3. They might have been loved. |

SUBJUNCTIVE MODE.

Present Tense.

Singular.

1. If* I be loved,
2. If thou be loved,
3. If he be loved;

Plural.

1. If we be loved,
2. If you be loved,
3. If they be loved.

Past Tense.

- | | |
|------------------------|------------------------|
| 1. If I were loved, | 1. If we were loved, |
| 2. If thou wert loved, | 2. If you were loved, |
| 3. If he were loved, | 3. If they were loved. |

IMPERATIVE MODE.

Present Tense.

Singular.

2. Be thou loved.

Plural.

2. Be ye or you loved.

INFINITIVE MODE.

Present, To be loved.

Pres. Per., To have been loved.

PARTICIPLES.

Imperfect, Being loved.

Perfect, Loved, having been loved.

* This tense is used only when reference is had to future time. *If*'s not a part of the mode. Inflect the *indicative* and *potential* with *if* before each.

EXERCISE.

Infect the following verbs, first in the active voice, and then in the passive—Love, conquer, place, command, see, teach, hear, tell.

118. *Progressive Form, ACTIVE VOICE.—Synopsis.*

INDICATIVE MODE.

Pres., I am living,

Pres. Per., I have been living.

Past, I was living,

Past Per., I had been living.

Fut., I shall be living,

Fut. Per., I shall have been living.

POTENTIAL MODE.

Pres., I may be living,

Pres. Per., I may have been living.

Past, I might be living,

Past Per., I might have been living.

SUBJUNCTIVE MODE.

Pres., If I be living,

Past, If I were living.

IMPERATIVE MODE.

Pres., Be living, be thou or you living, or do thou or you be living.

INFINITIVE MODE.

Pres., To be living,

Pres. Per., To have been living.

PARTICIPLES.

Imper., Living.

Perfect, Having been living.

EXERCISE.

Give a synopsis with Thou. Then with He.—We.—You.—They. In like manner, give a synopsis of each of the following verbs:—Learn, live, write, see, read, sit, rise, fall, go, do, hear, conquer, command. Give the principal parts of each.

119. *Interrogative Form.—Synopsis.*

Active Voice.

Passive Voice.

INDICATIVE MODE.

Pres., Do I love?

Am I loved?

Past, Did I love?

Was I loved?

Fut., Shall I love?

Shall I be loved?

Pres. Per., Have I loved?

Have I been loved?

Past Per., Had I loved?

Had I been loved?

Fut Per., Shall I have loved?

Shall I have been loved?

POTENTIAL MODE.

<i>Pres</i> , May I love!	May I be loved!
<i>Past</i> , Might I love!	Might I be loved!
<i>Pres. Per.</i> , May I have loved!	May I have been loved!
<i>Past Per.</i> , Might I have loved!	Might I have been loved!

Give a synopsis with Thou.—He.—We.—You.—They.

120. PRINCIPAL PARTS OF THE IRREGULAR VERBS.

Those marked with an R, have also a regular form.

<i>Present.</i>	<i>Past.</i>	<i>Imper. Participle.</i>	<i>Per. Participle.</i>
Abide,	abode,	abiding,	abode.
Am,	was,	being,	been.
Arise,	arose,	arising,	arisen.
Awake,	awoke, R.	awaking,	awakened.
Bear (<i>to produce</i>),	bore,	bearing,	born.
Bear (<i>to carry</i>),	bore, bare,	bearing,	borne.
Beat,	beat,	beating,	beaten, beat.
Begin,	began,	beginning,	begun.
Bend,	bent, R.	bending,	bent, R.
Bereave,	bereft, R.	bereaving,	bereft, R.
Beseech,	besought,	beseeching	besought.
Bid,	bid, bade,	bidding,	bidden, bid.
Bind, <i>un-</i>	bound,	binding,	bound.
Bite,	bit,	biting,	bitten, bit.
Bleed,	bled,	bleeding,	bled.
Blow,	blew,	blowing,	blown.
Break,	broke,	breaking,	broken.
Breed,	bred,	breeding,	bred.
Bring,	brought,	bringing,	brought.
Build, <i>re-</i>	built, R.	building,	built, R.
Burn,	burnt, R.	burning,	burnt, R.
Burst,	burst,	bursting,	burst.
Buy,	bought,	buying,	bought.
Cast,	cast,	casting,	cast.
Catch,	caught, R.	catching,	caught, R.
Chide,	chid,	chiding,	chidden, chid.
Choose,	chose,	choosing,	chosen.
Cleave (<i>to adhere</i>),	cleaved, <i>clave</i> ,	cleaving,	cleaved.
Cleave (<i>to split</i>),	cleft, <i>clove</i> ,	cleaving,	cleft, R., cloven.
Cling,	clung,	clinging,	clung.
Clothe,	clad, R.	clothing,	clad, R.
Come, <i>be-</i>	came,	coming,	come.
Cost,	cost,	costing,	cost.
Creep,	crept,	creeping,	crept.
Crow,	crew, R.	crowing,	crowed.
Cut,	cut,	cutting,	cut.
Dare (<i>to venture</i>),	durst,	daring,	dared.
Dare (<i>to challenge</i>),	dared,	daring,	dared.

<i>Present.</i>	<i>Past.</i>	<i>Imper. Participles.</i>	<i>Per. Participles.</i>
Deal,	dealt,	dealing,	dealt, R.
Dig,	dug, R.	digging,	dug, R.
Do, <i>mis- un-</i>	did,	doing,	done.
Draw,	drew,	drawing,	drawn.
Dream,	dreamt, R.	dreaming,	dreamt, R.
Drink,	drank,	drinking,	drank, drunk.
Drive,	drove,	driving,	driven.
Dwell,	dwelt, R.	dwelling,	dwelt, R.
Eat,	ate, eat,	eating,	eaten.
Fall, <i>be-</i>	fell,	falling,	fallen.
Feed,	fed,	feeding,	fed.
Feel,	felt,	feeling,	felt.
Fight,	fought,	fighting,	fought.
Find,	found,	finding,	found.
Flea,	fled,	feeling,	fled.
Fling,	flung,	flinging,	flung.
Fly,	flew,	flying,	flown.
Forbear,	forbore,	forbearing,	forborne.
Forget,	forgot,	forgetting,	forgotten, forgot
Forsake,	forsook,	forsaking,	forsaken.
Freeze,	froze,	freezing,	frozen.
Get, <i>be- for-</i>	got, gat,	getting,	gotten, got.
Gild,	gilt, R.	gilding,	gilt, R.
Gird, <i>be- en-</i>	girt, R.	girding,	girt, R.
Give, <i>for- mis-</i>	gave,	giving,	given.
Go,	went,	going,	gone.
Grave, <i>ex- R.</i>	graved,	graving,	graven, graved.
Grind,	ground,	grinding,	ground.
Grow,	grew,	growing,	grown.
Hang,	hung, R.	hanging,	hung, R.
Have,	had,	having,	had.
Hear,	heard,	hearing,	heard.
Heave,	hove, R.	heaving,	hoven, R.
Hew,	hewed,	hewing,	hewn, R.
Hide,	hid,	hiding,	hidden, hid.
Hit,	hit,	hitting,	hit.
Hold, <i>be- with-</i>	held,	holding,	held, <i>holden.</i>
Hurt,	hurt,	hurting,	hurt.
Keep,	kept,	keeping,	kept.
Kneel,	knelt, R.	kneeling,	knelt, R.
Knit,	knit,	knitting,	knit, R.
Know,	knew,	knowing,	known.
Lade (<i>to load</i>),	laded,	lading,	laden.
Lay,	laid,	laying,	laid.
Lead, <i>mis-</i>	led,	leading,	led.
Leave,	left,	leaving,	left.
Lend,	lent,	lending,	lent.
Let,	let,	letting,	let.
Lie (<i>to recline</i>),	lay,	lying,	lain.
Light,	lighted, lit,	lighting,	lighted, lit.
Lose,	lost,	losing,	lost.
Make,	made,	making,	made.
Mean,	meant,	meaning,	meant.

<i>Present.</i>	<i>Past.</i>	<i>Imper. Participle.</i>	<i>Per. Participle.</i>
Meet,	met,	meeting,	met.
Mow,	mowed,	mowing,	inown, R.
Pay, <i>re-</i>	paid,	paying,	paid.
Pen (<i>to enclose</i>),	pent, R.	penning,	pent, R.
Put,	put,	putting,	put.
Quit,	quit, R.	quitting,	quit, R.
Read,	read,	reading,	read.
Rend,	rent,	rending,	rent.
Rid,	rid,	riding,	rid.
Ride,	rode, <i>rid</i> ,	riding,	ridden, <i>rid</i> .
Ring,	rang, rung,	ringing,	rung.
Rise, <i>a-</i>	rose,	rising,	risen.
Rive,	rived,	riuing,	riven, R.
Rot,	rotted,	rotting,	rotten, R.
Run,	ran, <i>run</i> ,	running,	run.
Saw,	sawed,	sawing,	sawn, R.
Say,	said,	saying,	said.
See,	saw,	seeing,	seen.
Seek,	sought,	seeking,	sought.
Seethe,	seethed, sod,	seething,	seethed, sod.
Sell,	sold,	selling,	sold.
Send,	sent,	sending,	sent.
Set, <i>be-</i>	set,	setting,	set.
Shake,	shook,	shaking,	shaken.
Shape, <i>mis</i>	shaped,	shaping,	shapen, R.
Shave,	shaved,	shaving,	shaven, R.
Shear,	sheared,	shearing,	shorn, R.
Shed,	shed,	shedding,	shed.
Shine,	shone, R.	shining,	shone, R.
Shoe,	shod,	shoeing,	shod.
Shoot,	shot,	shooting,	shot.
Show,	showed,	showing,	shown, R.
Shrink,	shrank, <i>shrank</i> ,	shrinking,	shrunk.
Shred,	shred,	shredding,	shred.
Shut,	shut,	shutting,	shut.
Sing,	sang, sung,	singing,	sung.
Sink,	sunk, <i>sank</i> ,	sinking,	sunk.
Sit,	sat,	sitting,	sat.
Slay,	slew,	slaying,	slain.
Sleep,	slept,	sleeping,	slept.
Slide,	alid,	sliding,	slidden, alid.
Sling,	slung, <i>slang</i> ,	slinging,	slung.
Slink,	slunk,	slinking,	slunk.
Slit,	slit,	slitting,	slit, slitted.
Smite,	smote,	smiting,	smitten.
Sow (<i>to scatter</i>),	sowed,	sowing,	sown, R.
Speak, <i>be-</i>	spoke, <i>spake</i> ,	speaking,	spoken.
Speed,	sped,	speeding,	sped.
Spell,	spelt, R.	spelling,	spelt, R.
Spend, <i>mis-</i>	spent,	spending,	spent.
Spill,	spilt, R.	spilling,	spilt, R.
Spin,	spun, <i>span</i> ,	spinning,	spun.
Spit, <i>be-</i>	spit, <i>spat</i> ,	spitting,	spit.

<i>Present.</i>	<i>Past.</i>	<i>Imper. Participle.</i>	<i>Per. Participle.</i>
Split,	split,	splitting,	split.
Spread, <i>be-</i>	spread,	spreading,	spread.
Spring,	sprang, sprung,	springing,	sprung.
Stand, <i>with, &c.</i>	stood,	standing,	stood.
Steal,	stole,	stealing,	stolen.
Stick,	stuck,	sticking,	stuck.
Sting,	stung,	stinging,	stung.
Stride, <i>be-</i>	strode, strid,	striding,	stridden, strid.
Strike,	struck,	striking,	struck, <i>stricken.</i>
String,	strung,	stringing,	strung.
Strive,	strove,	striving,	striven.
Strew, <i>be-</i>	strewed,	strewing,	strewed, <i>strewn.</i>
Strow, <i>be-</i>	strowed,	strowing,	strowed, <i>strown.</i>
Swear,	swore, <i>sware,</i>	swearing,	sworn.
Sweat,	sweat, R.	sweating,	sweat, R.
Sweep,	swept,	sweeping,	swept.
Swell,	swelled,	swelling,	swollen, R.
Swim,	swam, swum,	swimming,	swum.
Swing,	swung,	swinging,	swung.
Take, <i>be, &c.</i>	took,	taking,	taken.
Teach, <i>mis- re-</i>	taught,	teaching,	taught.
Tear,	tore, <i>tare,</i>	tearing,	torn.
Tell,	told,	telling,	told.
Think, <i>be-</i>	thought,	thinking,	thought.
Thrive,	thrived, <i>throve,</i>	thriving,	thriven, R.
Throw,	threw,	throwing,	thrown.
Thrust,	thrust,	thrusting,	thrust.
Tread,	trod,	treading,	trodden, trod.
Wax,	waxed,	waxing,	waxen, R.
Wear,	wore,	wearing,	worn.
Weave,	wove,	weaving,	woven.
Weep,	wept,	weeping,	wept.
Wet,	wet, R.	wetting,	wet, R.
Whet,	whet, R.	whetting,	whet, R.
Win,	won,	winning,	won.
Wind,	wound, R.	winding,	wound.
Work,	wrought, R.	working,	wrought, R.
Wring,	wrung, R.	wringing,	wrung.
Write,	wrote,	writing,	written.

IMPERSONAL VERBS.

121. An *Impersonal verb* is one used only in the third person singular. In English, it has the pronoun

What is an impersonal verb? What has it for a subject?

NOTE.—*Cleave*, to adhere, is regular. *Hang*, to take life by hanging, is regular; as "The thief was *hanged*." "The cloak was *hung* up." *Lade*, to dip, is regular. Those in *italics* are either *obsolete* or *obsolescent*. *Strew* and *show* are giving way to *strow*, and *show*, as they are pronounced. For DEFECTIVE VERBS, see (110.—2.)

it for a subject; as, *It rains : It snows : It hails : It behoves.*

To this class belong the expressions, *methinks, methought ; meseems, meseemed ;* sometimes used for, *It seems to me—It appears to me, &c.*

EXERCISES.

Write on your slate, for recitation, ten neuter verbs ; ten active ; ten passive ; ten regular ; and ten irregular.

At different recitations, give the principal parts of all the irregular verbs.

Write ten sentences, each containing an irregular verb ; and ten, each containing a regular verb.

MODEL OF PARSING.

John studies to improve his mind.

Studies is a verb, a word that signifies to do : active, it expresses action : intransitive, it has no object after it : regular, it forms its past tense and perfect participle by taking *ed* : indicative mode, it expresses a declaration : present tense, it denotes present time : third person and singular number to agree with its nominative *John*, according to Rule 8. The verb agrees with its nominative in person and number. *Give a synopsis of STUDIES in the indicative mode, third person singular.*

To improve is a verb, a word that signifies to do : active, it expresses action : transitive, it has an object after it : regular, it forms its past tense and perfect participle by taking *ed* : infinitive mode, it is not limited by person and number : present tense, it denotes present time ; and refers to the noun *John* for its subject, according to Rule 11. Infinitives and participles relate to nouns or pronouns as their subjects. *Conjugate the verb in the infinitive mode.*

I could stand.

Could stand is a verb, a word that signifies to be : neuter, it expresses a state of being : intransitive, it has no object

after it : irregular, it does not form its past tense and perfect participle by taking *ed* : potential mode, it expresses a thing as possible or necessary : past tense, it denotes past time indefinite : first person and singular number to agree with its nominative *I*, according to Rule 8. (*Repeat the rule.*) Give a synopsis of could stand, in the potential mode, first person singular.

See the vessel sailing.

Sailing is a participle, it is a mode of the verb used to assume the attribute : the principal parts are *sail, sailed, sailing, sailed* : it is an imperfect participle, it expresses a thing as not completed : intransitive, it has no object after it ; and refers to the noun *vessel* for its subject, according to Rule 11. (*Repeat the rule.*) Form the participles in the active voice.

EXAMPLES FOR PARSING.

Water flows. Rain descends. Sarah's father rewards James. The dog pursues the fox. The good boy reads his book. Thou learnest. We improve. You walk. Birds fly.

Charles may find his book. He can read it. Lions might roar. Those men could walk. Adam would sin. You might have learned. He might have learned.

If he study, he will improve. I will remain, if he desire it. Take heed, lest any man deceive you.

Milton will learn to write. Strive to obtain wisdom. Let no man deceive you. They saw the men walking. We heard the wind roaring. The trees are bending. I am writing. The birds are singing. The letter is written. He has been injured. America was discovered by Columbus. Man beholds the twinkling stars adorning night's blue arch. She lives, loving all, and loved by all. She was found, reading the poem. Seek to have anarchy destroyed. The sun approaching, the snow melts away. Having been elected, he will take the command.

ADVERBS.

122. An *adverb** is a word used to modify the sense of a verb, adjective, or other adverb; as, "The horse steps *lightly*: he is a *remarkably* fine animal, and can run *very* fast."

Rem.—Adverbs briefly express what would otherwise require two or more words; as, *Now*, for *at this time*: *There*, for *in that place*: *Lightly*, for *in a light manner*: *Remarkably*, for *in a remarkable degree*: *Very*, for *in a high degree*.

CLASSIFICATION.

123. Adverbs are of FIVE general classes: *time*, *place*, *degree*, *cause*, and *manner*.

NOTE.—Other classes are included in these as follow:

I. OF TIME; as, *now*, *yet*, *to-day*, *yesterday*, *already*, *lately*, *since*, *ago*, *soon*, *erelong*, *by and by*, *then*, *early*, *late*, *always*, *ever*, *never*, *oft*, *often*, *again*, *seldom*, *rarely*, *daily*, *once*, *twice*, *three times*, *the moment*, *the instant*, etc.

II. OF PLACE; as, *here*, *there*, *where*, *yonder*, *above*, *below*, *about*, *wherever*, *in*, *within*, *without*, *here and there*, etc.

1. OF ORDER; as, *first*, *secondly*, *thirdly*, *lastly*, *finally*, etc.

2. OF DIRECTION; as, *up*, *down*, *backward*, *forward*, *forth*, *eastward*, *inward*, *hither*, *thither*, *whither*, *away*, *out*, *into*, *hence*, *thence*, *whence*, *to* and *fro*, etc.

III. OF DEGREE OR QUANTITY; as, *more*, *most*, *less*, *least*; *well*, *better*, as, *so*, *very*, *rather*, *quite*, *fully*, *chiefly*, *almost*, *nearly*, *entirely*, *much*, *little*, *enough*, *even*, *but*, *only*, *hardly*, *nearly*, *partly*, *too*, *totally*, *wholly*, *sufficiently*, *perfectly*, *how* (in what degree), *however*, *howsoever*, *verso*, *altogether*, etc.

IV. OF CAUSE OR REASON; as, *why*, *wherefore*, *therefore*, *then*, *hence*, *whence*, *consequently*.

V. OF MANNER OR QUALITY; as, *so*, *thus*, *how*, *somehow*, *however*, *across*, *apart*, *asunder*, *else*, *like*, *otherwise*, *together*, *to-wit*, *namely*, *necessarily*, *particularly*, *well*, *wisely*, *justly*, *foolishly*, *ill*, *quickly*, *slowly*, *tamely*, *nobly*, and many others, formed from adjectives by adding *ly*, or changing *le* into *ly*; as, *bad*, *badly*; *wise*, *wisely*; *able*, *ably*; *noble*, *nobly*; etc.

What is an adverb? What do adverbs briefly express? Of how many general classes are adverbs? Repeat all the classes.

* *Adverb* is from the Latin, *ad* and *verbum*, which signify *to a verb*.

1. OF DOUBT; as, *perhaps, perchance, peradventure, possibly, haply, may-be.*

2. OF INTERROGATION; as, *how, why, when, whence, where, whither, wherefore, whereto, whereunto, etc.*

3. OF AFFIRMATION; as, *aye, yea, yes, amen, verily, truly, certainly, surely, indeed, doubtless, undoubtedly, forsooth, etc.*

4. OF NEGATION; as, *nay, no, not, not at all, in no wise, etc.*

124. *Adverbs usually answer the following questions:—*

1. *Of Time, When? How long? How often?*
2. *Of Place, Where? Whither? Whence?*
3. *Of Degree, How much? In what degree? To what extent?*
4. *Of Cause, Why? Wherefore? For what?*
5. *Of Manner, How? In what manner?*

REMARKS.

125.—1. Adverbs of time may denote *past, present, future, relative, or absolute* time; or the *order* of time; as, *Ago, lately; now, to-day; soon, to-morrow; when, before, after; always, never; often, again; first, secondly, thirdly.*

2. *While, whilst, and as long as*, denote the *duration, till and until, the commencement, and since, the termination*, of a period of time.

3. Adverbs of relative time represent the time of a subordinate clause, as antecedent to, simultaneous with, or subsequent to, the time of the principal clause; as,

I was at the depot	{	<i>before</i> the cars arrived. <i>when</i> the cars arrived. <i>after</i> the cars arrived.
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4. *Modal adverbs* are such as affect the character of a sentence. They represent it as *positive* or *negative, definite* or *indefinite, limited* or *unlimited, or interrogative*; as, *yes, yea, ay, aye; nay, no, not; verily, truly, undoubtedly, certainly; possibly, probably, perhaps, perchance; why where? when? whence? whither? whether? how?*

5. Phrases are often used as adverbs to denote *time, place, degree, cause, or manner*; as, *in vain, in fine, in order, at most, at least, at length, long since, long ago, on high, not at all, to and fro, hand in hand, side by side, &c.*

NOTE.—1. He left *long since, long ago, some time since, some time ago.*

What questions do those of time answer? Of place? Of degree? Of cause? Of manner? How are phrases often used?

2. The wall is *quite* high, *very* high, a *trifle* higher. 3. The place is *wonderous* deep. He is *somewhat* arrogant. 4. It is *scalding* hot. They are *dripping* wet. It is *freezing* cold.

In No. 1. the phrases, in *italics*, are adverbs modifying *left*. In 2, 3, 4, the words *italicized* are adverbs modifying the adjectives following them.

6. Many adverbs are formed by the union of two or more words; as, *Herein*, of *here* and *in*; *Thereof*, of *there* and *of*; *Whereby*, of *where* and *by*; *Indeed*, of *in* and *deed*; *Sometimes*, of *some* and *times*.

7. *Yea*, *yes*, *nay*, *no*, *namely*, *to wit*, and *amen*, generally modify no word, being usually independent; as, "Will you go?" "*Yes*."—"Is he sick?" "*No*."

8. *There* is often a mere *expletive*; as, "*There* is no doubt of the fact."—"If *there* be yet another name more free."—*Pope*.—"There are dolphins;" i. e., dolphins exist.

CONJUNCTIVE ADVERBS.

126. A *conjunctive adverb* is one that is used as a connective modifier. It usually modifies *two words* in the different clauses which it connects. It is equivalent to a *relative pronoun* and its *antecedent*, or to *two phrases*; as, "I saw him *when* he came;" i. e., *at the time at which* he came;—*at the time* modifies *saw*, and *at which* modifies *came*; hence, *when* modifies both *saw* and *came*. "*Whither* I go ye know;" i. e., "*Ye know the place to which* I go."—"Do you know *how* it is done?" i. e., *the manner in which* it is done? The *first phrase* properly represents a correlative understood; as, "I saw him (*then*), when he came."—"I will go (*thither*), whither thou goest."

REMARKS.

1.—The conjunctive adverbs are, *after*, *before*, *ere*, *even*, *since*, *how*, *till*, *until*, *when*, *where*, *while*, *whilst*, *whenever*, *no sooner*, *as-long-as*, *as-soon-as*, *the instant*, *the moment*, &c.

2.—Adverbs sometimes modify prepositions; as, "He was struck *just below* the eye." "The bird flew *nearly over* us."

3.—Adverbs sometimes become adjectives; as, "He is the *only* man for music."—*Johnson*. "*Almost* a week was lost; and but little was done for *nearly* a month."

Of what are many adverbs formed? What is said of *yea*, *yes*, *nay*, *no*, &c.? What is a conjunctive adverb? What does it modify? To what is it equivalent?

MODIFICATIONS.

127. Adverbs have modifications of comparison. They are compared in the same manner as adjectives; as, *Soon, sooner, soonest; often, oftener, oftenest; wisely, more wisely, most wisely; fiercely, less fiercely, least fiercely.*

The following are irregular in comparison; as, *Badly or ill, worse, worst; far, farther, farthest; little, less, least; much, more, most; well, better, best.*

EXERCISES.

Write on your slate five adverbs of each class. Compare soon, often; badly or ill; far, little, much, well; nobly, freely, wisely, fiercely, cheerfully, gracefully, discreetly.

Write short sentences, using each of the preceding adverbs.

MODEL OF PARSING.

The man walks *slowly*; he is *very* old.

Slowly is an adverb, a word used to modify the sense of a verb; of manner, and modifies *walks*, according to Rule 14. Adverbs modify verbs, adjectives, and other adverbs.

Very is an adverb, a word used to modify the sense of an adjective; of degree, and modifies *old*, according to Rule 14.

EXAMPLES FOR PARSING.

Peter wept bitterly. Birds fly swiftly. Horses run fast. He returned yesterday. They came to-day. She will leave very soon. I know why you came. You can tell how he walks. The trees bend, when the wind blows. They are very young. He fell asleep. When will he return? Why are you so sad? How was the battle won? Negligent servants drive horses carelessly. A cheerful temper often affords great delight.

PREPOSITIONS.

128. A *Preposition** is a word used to show the

What modifications have adverbs? How are they compared? What is a preposition?

* *Preposition* is from the Latin *præpositus*, which signifies *placed before*.

relation of a noun or pronoun to some other word ; as, “The *love of wisdom*,”—“*Walk before him*,”—“*High in front*.”

REMARKS.

1. Every relation necessarily implies more than one object. Of the words related, the former is called the *antecedent* term of the relation ; and the latter, the *subsequent* term. The *antecedent* term may be a noun, pronoun, adjective, verb, adverb, or conjunction. The *subsequent* term may be a noun or pronoun. The learner should carefully observe the sense, and parse accordingly. The terms of relation are often transposed ; as, “*In every ear incessant rumors rung*.”—*Pope*.

2. The *preposition* and its *object* form a *phrase*, limiting the principal term ; as, “The city of *Boston*.”—Here, *city* is the principal term : of *Boston*, the phrase limiting it.

3. Two prepositions are sometimes taken together in parsing ; as, “God hath set the one *over against* the other.”—*Eccl.* 7 : 14. “He reasoned with them *out of* the Scriptures.”—*Acts* 17 : 2. “So Paul departed *from among* them.”—*Acts* 17 : 33.

4. *Than*, before *whom* or *which*, is used as a preposition ; as, “*Than* whom none higher sat.”—*Milton*. “*Than* which nothing is more absurd.”—*A. Barnes*.

5. *But*, in the sense of except, is used as a preposition ; as, “All, *but* him, had fled.”—*Hemans*. “She speaks of none *but* him.”

129.—A LIST OF PREPOSITIONS.

About,	beneath,	like,	till,
above,	between, }	near,	to,
according to,	betwixt. }	notwithstanding,	touching,
across,	beside, }	of,	toward or
after,	besides, }	off,	towards,
against,	beyond,	on,	under,
along,	but,	over,	underneath,
amid, }	by,	out of,	until,
amidst, }	concerning,	overthwart,	unto,
among, }	down,	past,	up,
amongst, }	during,	regarding,	upon,
around,	except,	respecting,	with,
as to,	excepting,	round,	within,
at,	far,	save,	without,
athwart,	from,	saving,	worth.
before,	in,	since,	
behind,	into,	through,	
below,	instead of,	throughout,	

What does every relation imply ? Of the words related, what is the former term called ? The latter ? What may be the antecedent term ? The subsequent term ? What do the preposition and its object form ? When is *than* a preposition ? When is *but* ?

REMARKS.

130.—1 *A*, in the sense of *at*, *in*, *on*, *to*, or *by*, is a preposition, in such expressions as, *a hunting*, *a going*, *a reading*; as, "Faith set it *a going* and kept it *a going*."—*Chalmers*. "He that goes *a borrowing* goes *a sorrowing*."—*Bronson*.

2. A preposition used without a regimen, becomes an adverb; as, "He has gone *before*."—"She walks *about*."

3. In such phrases as *cast up*, *fall on*, &c., *up* and *on* are to be taken as a part of the verb; as, "Still evening *came on*."

EXERCISE.

Write short sentences, each containing one or more prepositions. Thus; Birds fly *in* the air. They rode *into* the country. He walks *with* a staff *by* moonlight.

MODEL OF PARSING.

He lives *in* Paris.

In is a preposition, a word used to show the relation of a noun or pronoun to some other word: it shows the relation between *Paris* and *lives*, according to Rule 15. Prepositions show the relation of ideas.

EXAMPLES FOR PARSING.

He resides in New-York. Flowers bloom in summer. Rivers flow into the sea. Birds fly through the air. He came from Rome. He came to Paris. He came from Rome to Paris. They traveled through Ohio into Kentucky. The knife is worth a dollar. He reasoned with them out of the Scriptures. Simon Peter said unto them, I go a fishing. All are capable of living well. We learn with wonder how this world began. From the tomb the voice of Nature cries. Than whom none higher sat. She speaks of none but him.

CONJUNCTIONS.

131. A *Conjunction** is a word used to connect words, phrases, or clauses; as, "You *and* I will go; *but* he must stay."—"He departed thence *to teach* and *to preach*."

CLASSIFICATION.

132. Conjunctions are of two classes: *coördinate* and *subordinate*.

A *coördinate conjunction* is one that connects elements of equal rank; as, "Time is short, *and* art is long."—"He *or* I must go."

A *subordinate conjunction* is one that connects elements of unequal rank; as, "He will go, if you will."—"I will walk, *that* you may ride."

LIST OF CONJUNCTIONS.

133.—1. Coördinate: *also, and, as well as; but, still, yet, nevertheless, notwithstanding; else, or, nor, neither.*

2. Subordinate: *if, though, although, unless, except, whether, lest, that, provided; for, since, because, than, as, whereas, inasmuch as.*

3. Of the *coördinate*, the first three are *copulative*; the next five, *adversative*; and the last four, *alternative*.

4. Of the *subordinate*, the first nine are signs of the subjunctive mode, and express some *condition, motive, or supposition*; the last seven denote a *cause or reason*: *than* and *as* usually denote comparison.

CORRELATIVES.

134. A *correlative* is a connective which reciprocates with another to mark the sense more closely; as,

What is a conjunction? Of how many classes are conjunctions? What is a coördinate conjunction? A subordinate? Which are the coördinate? The subordinate? What is a correlative?

* *Conjunction* is from the Latin *conjungo*, which signifies to join together.

Though—yet; as, "*Though* he were dead, *yet* shall he live."

Both—and; as, "He controls *both* public *and* private affairs."

Whether—or; as, "*Whether* it were you or they."

Either—or; as, "*Either* come, or send quickly."

Neither—nor; as, "*Neither* act nor promise hastily."

Such—as; as, "Give us *such* things as you please."

Such—that; as, "His liabilities are *such*, *that* he must fail."

So—that; as, "She speaks so low, *that* she is not heard."

So—as; as, "She is not so amiable, *as* her sister."

As—as; as, "You are *as* tall *as* he is."

As—so; as, "*As* he thinketh in his heart, so is he."

More—than; as, "He has *more than* he needs."

Better—than; as, "Wisdom is *better than* rubies."

Wiser—than; as, "He is *wiser than* his teachers."

NOTE.—Some of the above correlatives are not conjunctions. *As* and *so*, as antecedents, are generally adverbs.

MODEL OF PARSING.

John *and* James are happy, *because* they are good.

And is a conjunction, a word used to connect words or clauses: coördinate, it connects elements of equal rank; and unites *John* and *James*, according to Rule 17. Conjunctions unite words, phrases, or clauses.

Because is a conjunction, a word used to connect words or clauses: subordinate, it connects elements of unequal rank; and unites *clauses*, according to Rule 17. (*Repeat the rule.*)

Are is a verb, etc.; third person and plural number, to agree with its nominatives taken together, according to Rule 12. (*Repeat the rule.*)

They is a pronoun, a word used instead of a noun: personal, it has a form to denote its person: mas. gen., third per., and sing. num., to agree with its antecedents taken together, according to Rule 12. (*Repeat the rule.*) *They* is in the nominative case, being the subject of the verb *are*, according to Rule 1. (*Repeat the rule.*)

NOTE.—*Happy* relates to *James* and *John*; and *good* to *they*.

EXAMPLES FOR PARSING.

Time is short; and art is long. Vice stings us in our pleasures; but virtue consoles us in our pains. Cast out the scorner; and contention shall cease. He had returned, or I should have seen him. He has not gone to the city, nor is he ready to go. The horse is prepared against the day of battle; but safety is of the Lord. I wrote, because it amused me. He would walk, if he could. He was poor, though he might have been rich. I will walk, that you may ride. Though he slay me, yet will I trust in him. Withdraw thy foot from thy neighbor's house, lest he be weary with thee. As cold waters are to a thirsty soul, so is good news from a far country. Exercise and temperance strengthen the constitution. Wisdom or folly governs us. We have counted the cost: hence we are prepared for the contest. The cars have arrived; therefore we must go. Ye shall not eat of it, neither shall ye touch it, lest ye die.

REMARK.

135. *Hence, then, therefore, wherefore, consequently, etc.*, when not adverbs, are usually coördinate conjunctions. Of the correlatives, those in *italics*, are coördinate. The following coördinates sometimes occur; *as, now—then; indeed, truly—but; not only—but, but also, but likewise*. When other correlatives occur, they are generally subordinate. (214.)



INTERJECTIONS.

An *Interjection** is a word used to express some emotion of the mind; as, *oh! ah! alas!*

Interjections are used independently; i. e., without

What is an interjection? How are interjections used?

* *Interjection* is from the Latin *interjectus*, which signifies *thrown between*.

dependence on other words; as, "*Oh!* what is here!" (180.)

LIST OF INTERJECTIONS.

137. O! oh! ah! eh! ha! hah! aha! alas! alack! hold! ho! shame! hail! lo! look! see! hush! hist! fie! foh! pshaw! pugh! fudge! tush! tut! hey! heyday! heigh-ho! mum! avaunt! avast! away! bah! huzza! hurrah! halloo! hem! adieu! bravo! indeed! welcome! what! strange! farewell!

REMARKS.

1. *O* should be used only before a word in direct address; and *Oh*, detached, with a point after it, or after the next word; as, "*O* Virtue!" — "*Oh!* how can it be!"

2. The first nine interjections have a *variable* delivery in elocution: the others are *invariable*, being uttered with *partial* or *perfect close*. (233.-14.)

3. Each interjection is *equivalent to*, or an *abbreviation of*, a simple sentence; as, *eh!*—what do you say!—*hold* (you); *ho*, pronounced (*whôe*),—*stop* (you); *fie*—it is *fi*; i. e. *hateful*; *hey*—be joyful; *adieu*—I commend you to God; *farewell*—go well; or, I take leave of you.

MODEL OF PARSING.

Hah! have I caught thee at last?

Hah is an interjection, a word used to express some emotion of the mind; and is used independently, according to Rule 18. Interjections have no dependence in construction. (180.)

EXAMPLES FOR PARSING.

Thy way, O Lord, is in the sea. He comes, huzza in all his pomp! See! it rends the rocks asunder! Oh! haste my father's heart to cheer. Hush! he is at the door. O Virtue! how amiable thou art! Alas! he cried, the fault is mine. His fate, alas, was deplorable. Hah! it is a sight to freeze one! Ha! ha!

you thought me blind, did you? What! might Rome then have been taken! What! are you mad?

EXERCISE.

Write sentences containing examples of each part of speech.



PART III.

S Y N T A X.

138. *Syntax*¹ is putting words together in order. It treats of the relation, agreement, arrangement, and government, of words in sentences.

Relation is the reference which one word has to another in sense.

Agreement is the similarity of words in their modifications.

Arrangement is the correct collocation of words in a sentence. (221.)

Government is the power which one word has to modify another.

SENTENCES.

139. A *sentence*² is a collection of words embodying a complete thought. It may contain one or more propositions; e. g. "The word of the Lord is right."

What is syntax? Of what does it treat? What is relation? Agreement? Arrangement? Government? What is a sentence? What may it contain?

1. Syntax, [Gr. *syn*, together, and *tasso*, to put;] To put together in order.

2. Sentence, [L. *sententia*, from *sentio*, to think;] a collection of words embodying a thought, a period.

—"The word of the Lord is right; and all his works are done in truth."

140. A *proposition* contains a subject and predicate; as, "Snow falls:" *snow* is the subject: *falls* is the predicate.

The *subject* is that of which something is said; as, "Winds blow."

The *predicate* is that which is said of the subject; as, "Rain falls."

These may be either *simple*, *complex*, or *composite*; as, 1. "Boys study."—2. "Good boys study well."—3. "James and John read and write."

CLASSIFICATION OF SENTENCES.

141. Sentences are classified according to their form, mode, and structure.

In FORM, they are *simple* or *compound*.

In MODE, they are *declarative*, *imperative*, or *interrogative*; each of which may be *exclamatory*.

In STRUCTURE, they are *close*, *compact*, or *loose*.

DEFINITIONS.

142.—I. Sentences, in FORM, are *simple* or *compound*.

A *simple sentence* is one that contains a single proposition; as, "I will walk."

A *compound sentence* is one that contains two or more propositions; as, "Man is mortal; his days are few."

The propositions that make up a compound sentence may be independent of each other, and of equal rank; as, "I will walk, and you may ride." In this case, the sentence is called *composite*.

What does a proposition contain? What is the subject? The predicate? Are these always simple? According to what are sentences classified? How many in form, and what are they? In mode? In structure? What is a simple sentence? A compound sentence? A composite sentence? A complex sentence?

Or, one or more of the propositions may be subordinate to the rest; as, "I will walk, *that you may ride.*" In this case, the sentence is called *complex*.

NOTE.—The parts of a composite sentence are called *members*. They are connected by *coördinate* conjunctions. The parts of a complex sentence are called *clauses*. They are connected by *subordinate conjunctions*, *conjunctive adverbs*, *relative pronouns*, *phrases*, or by *incorporation*.

143. II. Sentences, in *MODE*, are *declarative*, *imperative*, and *interrogative*; each of which may be *exclamatory*.

A *declarative sentence* is one that expresses a declaration; as, "He reads."—"He can write."

An *imperative sentence* is one that expresses a command, entreaty, or permission; as, "Obey me."—"Tarry awhile."—"Go in peace."

An *interrogative sentence* is one that asks a question; as, "Does he read?"—"Can he write?"

Interrogative sentences are of four kinds: *definite*, *indefinite*, *indirect*, and *double*.

A *definite* interrogative is one asked by a verb, and can be answered by *yes* or *no*; as, "*Is* he there? *No.*"—"Will you go? *Yes.*"

An *indefinite* interrogative is one asked by a pronoun or adverb, and cannot be answered by *yes* or *no*; as, "*Whom* seest thou? The king."—"When did you return? Yesterday."

An *indirect* interrogative is a question in a declarative form, asked for confirmation; as, 1. "You live here, sir? I do."—"You will remember my request?"—2. "Let me take your book?"—"Grant me this request?"—3. "You surely must have seen him?"—"Sure, you are not angry?"—"You are certainly not contented?"—"You are certain you saw him?"

NOTE.—Of these examples, the first two have the *declarative* form;

What is a declarative sentence? An imperative sentence? An interrogative sentence? How many kinds of interrogatives? What is a definite interrogative? An indefinite? An indirect?

the next two, the *imperative*; and the others are distinguished by some emphatic word, as *sure, surely, certainly, &c.*

A *double interrogative* is a question in two parts united by the disjunctive *or*; as, "Is he rich, *or* is he poor?"—"Art thou he that should come, *or* do we look for another?"

An *exclamatory sentence* is any sentence that expresses some emotion of the mind; as, 1. *Awe*: "He is a madman!"—2. *Fear*: "It is dangerous!"—"How he glares!"—3. *Wonder*: "Is it possible!"

144.—III. Sentences, in STRUCTURE, are *close, compact, or loose.*

A *close sentence* is one whose parts are closely connected both in thought and construction; as, "The boy who studies, will improve."—"Mark me, and be astonished, and lay your hand upon your mouth."—"What man is like Job, who drinketh up scorning like water?" (182.—1.)

A *compact sentence* is one whose parts begin with correlatives expressed or understood; as, "As it was then, so is it now."—"If thou hast understanding, hear this."—"Should he study, he will improve." (182.—2.)

The *double compact* is two single compacts united: making one compact with four parts; as, "Henceforth I call you not servants, *for* the servant knoweth not what his lord doeth; *but* I have called you friends; *for* all things that I have heard of my Father, I have made known unto you."—*John* 15: 15. (184.)

A *loose sentence* is one whose parts are connected in thought, but not in construction; as, "Length of days is in her right hand; and in her left hand are riches and honor."—"The way of the wicked is as darkness: they know not at what they stumble." (186.)

What is a double interrogative? An exclamatory sentence? What is a close sentence? A compact sentence? A double compact? A loose sentence?

145.—1. A *compellative* is the name of an object addressed ; as, “*Lord*, I cry unto thee.”—“Search me, O *God*.”—“*Jesus, Master*, have mercy on us !” (180.)

2. A *circumstance* is an important word, phrase, or clause, placed at the beginning, middle, or end, of a sentence ; as, “*Verily*, I say unto you.”—“An orator may often, *by this kind of style*, gain great admiration, *without being near his proper end*.”

3. A *phrase* is a collection of connected words not forming a complete proposition ; as, *To walk ; To ride : Of wisdom ; In Boston : To be sure ; In general*. These may become complex or composite ; as, *To walk fast ; To ride up ; To read and write : In old Boston ; Of wisdom and of prudence*.

ELEMENTS OF SENTENCES.

146. The *parts*, or *elements*, of sentences are *words*, *phrases*, *clauses*, or *members*.

EXAMPLES.

1. Words.	2. Phrases.	3. Clauses.
Sin	to sin	that one should sin.
Writing	to write	that one should write.
Wealthy	of wealth	who is wealthy.
Now	at this time	while we are talking.

4. *Members* : “(The word of the Lord is right) ; and (all his works are done in truth).”

A sentence may have *six kinds* of elements : *two, principal ; three, subordinate ; and a connective*.

The *principal elements* are the *subject* and *predicate* ; as, “*Boys read*.” They are essential to every *complete* sentence.

What is a compellative ? A circumstance ? A phrase ? Give examples of complex and composite phrases. What are the elements of sentences ? How many elements may a sentence have ? What are they ? Which are the principal ?

The *subordinate elements* are the *attributive*, the *complement*, and the *circumstance*; as, “*Good* boys *read* books *attentively*.” They serve to modify or limit the principal elements, on which they depend.

The *connective element* is a *preposition*, *conjunction*, *conjunctive adverb*, *relative pronoun*, or *phrase*.

EXERCISE.

Write four sentences, each containing the two principal and three subordinate elements.

SYNTHESIS AND ANALYSIS.

147. *Synthesis* is the process of combining elements.

Analysis is the process of separating a combination into its elements.

Thus: By *synthesis*, letters form syllables, syllables form words, words form sentences, sentences form paragraphs, and paragraphs form a discourse. By *analysis*, each of these combinations can be resolved into the next lower, till we return to the letters, which represent the elementary sounds of the language.

148.—1. *Discourse* is a series of thoughts expressed in words.

2. A *paragraph* is a distinct part of a discourse. It may consist of one sentence, or of many.

3. An *adjunct* is an element that limits some other element.

4. An *ellipsis* is the omission of some word or words.

5. Words omitted by ellipsis, if requisite in parsing, must be supplied. (219.)

ORDER OF ANALYZING.

149.—1. Discourses:—1st, separate the discourse into paragraphs; 2d, separate the paragraphs into sentences; 3d, analyze the sentences.

Which are the subordinate? What do the latter serve? What is synthesis? What is analysis? What is discourse? A paragraph? An adjunct? An ellipsis?

2.—*Sentences*:—Give 1st, the kind of sentence (with reference to form, structure, and mode); 2d, the subject and its limitations, analyzing the adjuncts; 3d, the predicate and its limitations, analyzing the adjuncts.

3.—*Words*:—Give 1st, an etymological; 2d, a syllabic; 3d, a phonetic; and 4th, a literal analysis.

150. RULES OF SYNTAX.

RULE I.—NOMINATIVES.

The subject of a finite verb is put in the nominative case.

RULE II.—APPOSITION.

A noun or pronoun limiting another, in apposition, is put in the same case.

RULE III.—POSSESSIVES.

A noun or pronoun limiting a noun, not in apposition, is put in the possessive case.

RULE IV.—CASE ABSOLUTE.

A noun or pronoun, not governed, is put in the case absolute.

RULE V.—ADJECTIVES.

Adjectives limit nouns, pronouns, phrases, or clauses.

RULE VI.—PRONOUNS.

Pronouns agree with their substantives in gender, person, and number.

RULE VII.—DOUBLE RELATIVES.

Double relatives always supply two cases.

What order is to be observed in analyzing discourses? In analyzing sentences? In analyzing words? What is the rule for nominatives? For a noun or pronoun in apposition? For possessives? For the case absolute? For adjectives? For pronouns? For double relatives?

RULE VIII.—VERBS.

The verb agrees with its nominative in person and number.

RULE IX.—OBJECTIVES AFTER VERBS.

The object of a transitive verb is put in the objective case.

RULE X.—SAME CASES.

Intransitive and passive verbs have the same case after as before them, when both words refer to the same thing.

RULE XI.—INFINITIVES AND PARTICIPLES.

Infinitives and participles relate to nouns or pronouns as their subjects.

RULE XII.—VERBS AND PRONOUNS.—PLURAL.

When two or more singular nouns or pronouns are taken together, a verb or pronoun, to agree with them, must be plural.

RULE XIII.—VERBS AND PRONOUNS.—SINGULAR.

When two or more singular nouns or pronouns are taken separately, a verb or pronoun, to agree with them, must be singular.

RULE XIV.—ADVERBS.

Adverbs modify verbs, adjectives, and other adverbs.

RULE XV.—PREPOSITIONS.

Prepositions show the relation of ideas.

RULE XVI.—OBJECTIVES AFTER PREPOSITIONS.

The object of a preposition is put in the objective case.

What is the rule for verbs? For the object of a transitive verb? For the same cases? For infinitives and participles? For nouns or pronouns taken together? Taken separately? For adverbs? For prepositions? For the object of a preposition?

RULE XVII.—CONJUNCTIONS.

Conjunctions unite words, phrases, or clauses.

RULE XVIII.—INTERJECTIONS.

Interjections have no dependence in construction.

PARSING.

151. The *Models of Parsing* introduced in connection with the previous *Exercises*, will be found quite sufficient in most cases. For *Order* and *Models of Analyzing*, see (149, 157) and Chart in the back part. See also (76). The pupil will receive further aid from the following

ORDER OF PARSING.

152.—1. A *Noun*, and why?—Class, and why?—Gender, and why?—Person, and why?—Number, and why?—Case, and why?—Rule:—Decline it.

2. A *Pronoun*, and why?—Class and why?—Gender, Person, and Number, and why?—To what does it relate, or for what does it stand?—Rule:—Case, and why?—Rule:—Decline it.

3. An *Adjective*, and why?—Class, and why?—If attributive, Compare it:—Degree of Comparison, and why?—To what does it relate?—Rule.

4. A *Verb*, and why?—Neuter, Active, or Passive, and why?—Transitive or Intransitive, and why?—Regular or Irregular, and why?—Mode, and why?—Tense, and why?—If *finite*, Person, and Number, and why?—But if infinitive, to what does it refer?—Rule.—Give a Synopsis of the Mode.

The order of a *Participle*, thus:—A *Participle*, and why?—Principal parts of the verb:—Imperfect or Perfect, and why?—Transitive or Intransitive, and why?—To what does it refer?—Rule.—Conjugate its mode.

5. An *Adverb*, and why?—Class,—what does it modify, and Rule.

6. A *Preposition*, and why?—Relation shown, and Rule.

What is the rule for conjunctions? For interjections? What is the order of parsing a noun? Of parsing a pronoun? Of parsing an adjective? Of a verb? Of a participle? Of an adverb? Of a preposition?

7. A *Conjunction*, and why?—Class, and why?—Connection, and Rule.

8. An *Interjection*, and why?—How used, and Rule.

EXAMPLES FOR PARSING.

I. (157.—Analysis.)

Water flows. Rain descends. Trees grow. Sin revived. Virtue will triumph. They have walked. She had recited. Milton will have returned. You may go. They would write. He must have read. She might have written. Study thou. Do they improve? Might he have recovered? She is admired. Letters are written. America was discovered. I am reading. You were writing. Sarah had been singing. They will have been reading. I am. They are. He is. Thou art. God exists. They sit. Trees stand. We dwell. They have been. He had been. You will have been. They saw. Birds fly. Fishes swim.

II. (161.—Analysis.)

A bird sings. An eagle flies. The sun shines. Some men labor. No person came. Wise boys study. Great men govern. Man's works decay. Your brother improves. Paul, the apostle, preached. Cicero, the orator, died. James, himself, returned. Brutus having spoken, retired. Santa Anna having been conquered, fled. They saw Washington. John has a horse. He owns a farm. She studies diligently. Faithful servants labor attentively. Good children love their parents. Large deep rivers float long heavy rafts. I am Paul. You are Brutus. Augustus was emperor. She sits a queen. He died a madman. Gold is a metal. He became a judge. He was called John. Simon was surnamed Peter. Elephants are sagacious. Gold is yellow. Nero was cruel. Ripe fruit is excellent.

III.

To lie is base. To err is human. To pilfer is to steal. To enjoy is to obey. I saw the man walking. You heard him

reading. She is to write. I rejoice to hear it. They love to write. Every man fills a space in creation. A pen is useful for writing. He is ready to go. We are anxious to see you. She will return long before night. The man of integrity is respected. The rays of the sun are delightful. The king of France fled. Athens is the capital of Greece. The Nile is the largest river in Africa. The city of Mexico is situated in delightful valley. Nero made laws to insnare his subjects. The religion of the Koran is a system of deception. The principles of Christianity are founded on the Bible. Julius Cæsar began the Roman dominion in Britain. The Saxons came over in large bodies. They established seven petty kingdoms in England. These were united under Egbert. The ancestors of the English are generally known by the name of Saxons. The Angles inhabited the low lands along the banks of the Elbe. Christianity was considerably extended among some of the barbarous nations beyond the Danube.

IV. (179.-1.)

Faithful servants drive horses carefully. Good boys read books attentively. The young man performed the task very readily. The old bird devoured the ripe cherries greedily. The ambitious youth will have accomplished his object in due time. Having beheld the eclipse, they fled in dismay. Columbus having accomplished the object of his voyage, returned to Spain. Xenophon, the historian, was a disciple of Socrates. Paradise, the garden of Eden, is supposed to have been situated somewhere about the head waters of the Euphrates, a river in Asia.

V.

Exercise and temperance strengthen the constitution. (168.) Cicero and Cato were in the camp of Pompey. Brutus and Cassius stabbed themselves. Cyrus conquered Syria and Arabia. They heard Paul and Barnabas. The cities of Tyre and Sidon are the most ancient. He talked with Moses and Elias. Wise and good men should be respected. Washington was a great and good man. True worth is modest and

retiring. God made man erect, rational, free, immortal. The sun, moon, and stars, admonish us of a superior and superintending Power. He acted wisely and prudently. He will return in the morning, or at evening.

VI.

It was the third hour; and they crucified him. Horace was the companion of Virgil; and he died eight years before Christ. Brutus loved Cæsar much; but he loved Rome more. My lips shall not speak wickedness, nor my tongue utter deceit. They will go, if he will attend them. People are happy, because they are good. His father died, before he arrived. Agree with thine adversary quickly, while thou art in the way with him. When shame is lost, all virtue is lost. He that runs may read. Whom ye ignorantly worship, him declare I unto you. There is a simplicity in his words, which outshines the utmost pride of expression. This construction occurs, when two words are used correlatively. As it was then, so is it now. Where no wood is, there the fire goeth out. When he comes, then you may go. She speaks so low, that she is not heard. My health is such, that I cannot go. Though he slay me, yet will I trust in him.

OBJECTS AND THEIR ATTRIBUTES.

153. An *Object* is any thing that has a name; as, *Tree, hope, thought.*

NOTE.—The *object* is the *thing*: its *name* is a *noun*. Thus, you see *objects* in the school-room: you can write their *names* on your slate.

All objects possess certain properties, called *attributes*. These attributes are of *six* kinds: *being, state, action*; mere *limitation, quality; class*; e. g.—1. “*I am; Trees stand.*”—2. “*He is not; They are struck.*”—3. “*Eels swim; Frogs croak.*”—4. “*The boys own those*

What is an object? What do all objects possess? Of how many kinds are attributes?

pens.”—5. “Winter is *cold*; Trees are *useful*.”—6. “Temperance is a *virtue*; Names are *nouns*.”

EXERCISES.

Tell which are attributes of being; which of state, which of action; which of mere limitation; which of quality; which of class.

We are. They rest. Fortune frowns. The ice is cold. A lion is bold. We are Italians. That book is new. Grass is green. Apples are sweet. Water flows. Pears are fruit. Air is a fluid. Washington was the first President. Lead is heavy. The horse is a noble animal. The sun shines. You were. He is. Books are useful. She reads. Man is mortal. Land is earth. She is a fine lady. Cæsar was brave. Alfred was a wise king.

154. The attribute of an object may be *assumed, affirmed, or inquired for*: e. g.—1. “The sun *approaching*; Pure water; Paul an *apostle*.”—2. “The sun is *approaching*, or the sun *approaches*; The water is *pure*; Paul was an *apostle*.”—3. “Is the sun *approaching*, or does the sun *approach*? Is the water *pure*? Was Paul an *apostle*?”

EXERCISES.

Of the first ten words, assume and then affirm some being, state, or action. Of the next ten, assume and then affirm some limitation or quality. Of the next ten, assume and then affirm what each is; i. e. give its class. Of the whole thirty, inquire for some attribute of each.

Birds, snakes, winds, honey, snow, butchers, the clouds, the sun, the fire, trees.

Spoons, moon, man, books, the rose, the earth, the field, the grave, paper, the house.

Zinc, a horse, Jefferson, a pupil, noun, chair, water, Boston, apples, a mountain.

SIMPLE SENTENCES.

155. A *simple sentence* is one that contains a single proposition; as, "Boys read."—"Good boys read books attentively."

THE PROPOSITION OR SIMPLE SENTENCE.

156. A *proposition* contains a subject and predicate; as, "Boys read." "*boys*" is the *subject*; "*read*" is the *predicate*.

The *subject* is that of which something is said; as, "*Snow falls.*"—" *Water flows.*"—" *You are.*"

The *predicate* is that which is said of the subject; as, "*Winds blow.*"—" *Fire burns.*"—" *He is.*"—" *I am seen.*"

REMARKS.

1. To *deny* a thing is to *affirm* a negative; as, "*They are not.*"—" *He does not read.*" The predicate may also be *assumed* or *inquired for*; as, "*The general being slain.*"—" *Does she read?*" The word *affirm* is applied to all forms of the verb except the infinitive and participle.

2. The *essential parts* of every sentence are the *subject* and *predicate*.

MODEL OF ANALYZING.

Trees grow—

is a simple declarative sentence. It is a sentence, because it is a collection of words embodying a complete thought; simple, because it contains a single proposition; declarative, because it expresses a declaration. The subject is *trees*. The predicate is *grow*. (*Now parse the words in full.*)

Have they been reading—

is a simple interrogative sentence. It is a sentence, because it is a collection of words embodying a complete thought; simple, because it contains a single proposition; interrogative, because it asks a question. The subject is *they*. The predicate is *have been reading*. *Reading* is the principal verb; *have* and *been* are auxiliaries. (*Now parse the words in full.*)

What does a simple sentence contain? What does a proposition contain? What is the subject? What the predicate? Does the word *affirm* apply to all forms of the verb? What are the essential parts of every sentence? Analyze *trees grow* according to the model. Analyze the sentence, *Have they been reading?*

EXAMPLES FOR ANALYZING AND PARSING.

Rain descends. Empires fall. Men perish. Time flies. Fire burns. Snow falls. You are seen. They are heard. America was discovered. Cæsar was killed. Santa Anna had been conquered. He will have been seen. They have been writing. I shall have been writing. You are spelling. Winds are blowing.

157. SUBJECT AND PREDICATE.

The subject may be *simple*, *complex*, or *composite*.

The predicate may be *simple*, *complex*, or *composite*.

This division is analogous to that of sentences.

THE SIMPLE OR GRAMMATICAL SUBJECT.

158. The *simple subject* is a noun or pronoun ; or any letter, character, syllable, word, phrase, or proposition, used as a noun ; as, "*Snow falls.*"—" *He writes.*"—" *A is a vowel.*"—" *Sub is a prefix.*"—" *+ is the sign of addition.*"—" *Not is an adverb.*"—" *Is is a variation of am.*"—" *Stealing is base.*"—" *To steal is base.*"—" *For one to steal is base.*"—" *That one should steal is base.*"

EXERCISE.

Write examples of all the different forms of the simple subject.

THE SIMPLE OR GRAMMATICAL PREDICATE.

159. The *simple predicate* is always a verb ; as, "*He reads.*"—" *He can read.*"—" *He will have read.*"—" *He should have read.*"—" *He might have been reading.*"—" *He is reading.*"—" *He is.*"—" *The book is read.*"—" *The letter had been written.*"—" *Read thou.*"—" *Study (thou).*"—" *They being seen.*"

Is the subject always simple ? Is the predicate ? Is a sentence ? What is the simple subject ? What is the simple predicate ?

EXERCISE.

Write predicates in all the tenses, persons, and numbers, of the indicative, potential, and imperative modes.

NOTE.—The *subjunctive mode* is used only in subordinate clauses. The *infinitive* is never used alone as predicate. The *participle* is the *assumed* form of the predicate.

160. COMPLEX OR LOGICAL SUBJECT AND PREDICATE.

The *complex subject* is the simple subject with all its limitations.

The *complex predicate* is the simple predicate with all its limitations.

REMARK.

An *element* of a sentence is *composite* when the parts are united by a coördinate conjunction: it is *complex* when they are united in any other way. The *elements* of a sentence, as already stated (146), are *words, phrases, clauses, or members*.

THE COMPLEX OR LOGICAL SUBJECT.

161. The simple subject becomes complex by the addition of one or more *words, phrases, or clauses*.

NOTE.—An *infinitive* verb, or a *preposition* and its *object*, is called a *phrase*.

I. *The subject is limited by* WORDS :—

1. By definitive adjectives; as, "*A man; any man; two men; those men.*"

2. By attributive adjectives; as, "*Wise men; good boys; ripe fruit.*"

3. By several adjectives, as "*A good boy; the wise prudent man.*"

4. By nouns or pronouns in apposition; as, "*The river Hudson;*" "*John the Baptist;*" "*He himself;*" "*I Paul myself.*"

5. By nouns or pronouns in the possessive; as, "*Pope's Essay;*" "*My pen.*"

What is the complex subject? The complex predicate? When is an element of a sentence composite? When complex? What are the elements of a sentence? How does the simple subject become complex?

NOTE.—One possessive often limits another ; as, "*His father's house*:" *father's* limits *house* ; and *his* limits *father's*.

6. By a participle ; as, "*They shouting, fled*."—" *He having spoken, retired*." (181.-2.)

II. *The subject is limited by* PHRASES :—

1. By infinitives ; as, "*A desire to learn* is commendable."

2. By a preposition and its object ; as, "*The city of Mexico* was taken."—" *His desire of ruling* was great."

III. *The subject is limited by* CLAUSES :—

1. By a relative clause ; as, "*The rose which blossomed*, has faded."

2. By a conjunctive clause ; as, "*A desire that he might speak*, was expressed."

NOTE.—These last examples belong to complex sentences. (166.)

EXERCISE.

Write examples illustrating all the forms of the complex subject.

MODEL OF ANALYZING.

Good boys study—

is a simple declarative sentence. It is a sentence, because it is a collection of words embodying a complete thought ; simple, because it contains a single proposition ; declarative, because it expresses a declaration. The simple subject is *boys*. The complex subject is *good boys*, consisting of the simple subject and the attributive adjective *good*, by which it is limited. The predicate is *study*. (*Now parse the words.*)

His noble lofty spirit was crushed—

is a simple declarative sentence. It is a sentence, etc. The simple subject is *spirit*. The complex subject is *his noble lofty spirit*, consisting of the simple subject, and the pronoun *his* and the attributive adjectives *noble* and *lofty*, by which it is limited. The predicate is *was crushed*. *Crushed* is the principal verb ; *was* is an auxiliary. (*Parse.*)

The time to study has arrived—

is a simple declarative sentence. It is a sentence, etc. The simple subject is *time*. The complex subject is *the time to study*, consisting of the simple subject, and the definitive adjective *the* and the phrase *to study*, by which it is limited. The predicate is *has arrived*. *Arrived* is the principal verb ; *has* is an auxiliary. (*Parse.*)

The great spirit of liberty succeeded—

is a simple declarative sentence. It is a sentence, etc. The simple subject is *spirit*. The complex subject is *the great spirit of liberty*, consisting of the simple subject and its limitations; viz., the definitive adjective *the*, the attributive adjective *great*, and the phrase *of liberty*. The phrase *of liberty* consists of the preposition *of* connecting *spirit* and *liberty*, and the noun *liberty*, which is its object. The predicate is *succeeded*. (*Parse*.)

EXAMPLES FOR ANALYZING AND PARSING.

A bird sings. An eagle flies. The wind blows. No man came. All men have sinned. Those boys returned. Great mountains stand. The dark clouds move. The wise, prudent judge decided. Man's works decay. Mary's cousin came. Your voice trembles. Her book was injured. Solomon's temple was destroyed. John* the Baptist came. He himself returned. We ourselves will write. His request to speak was granted. A promise to return was made. The city of Moscow was burned. The time for writing passed. The dawn of day appears. The queen of England reigns. The great spirit of liberty prevails.

THE COMPLEX OR LOGICAL PREDICATE.

162. The simple predicate becomes complex by the addition of one or more *words, phrases, or clauses*.

I. *The predicate is limited by words:—*

1. By an adjective relating to the subject; as, "Snow is *white*."—"Grass is *green*."—"He is *young*."

2. By a noun or pronoun in the same case as the subject; as, "You are *Pompey*."—"It is *he*."—"She sits a *queen*."—"He was called *John*."

3. By a noun or pronoun in the objective case; as, "Brutus killed *Cæsar*."—"You saw *him*."

4. By an adverb; as, "The bird flies *swiftly*."

How does the simple predicate become complex?

* The simple subject is *John*. The complex subject is *John the Baptist*, which consists of the simple subject and the noun in apposition *Baptist*, by which it is limited and which is itself limited by the definitive adjective *the*.

II. By phrases; as, "John wishes to learn."—"He goes to school."

III. By clauses; as, "I know *who did it*."—"I know *that he did it*."

REMARKS.

1. The subject of clauses belongs to complex sentences. (166.)
2. *Infinitives* and *participles* may be limited like *finite verbs*.
3. A noun or pronoun in the *predicate*, or in the *objective case*, may be limited like the *subject*.

EXERCISE.

Write examples illustrating the forms of the complex predicate.

Write examples illustrating the principle stated in Rem. 3.

MODEL OF ANALYZING.

Grass is green—

is a simple declarative sentence. It is a sentence, because it is a collection of words embodying a complete thought; simple, because it contains a single proposition; declarative, because it expresses a declaration. The subject is *grass*. The simple predicate is *is*.* The compound predicate is *is green*, consisting of the simple predicate and the attributive adjective *green* relating to the subject, by which it is limited. (*Parse each word.*)

He is called the great Milton—

is a simple declarative sentence. It is a sentence, etc. The subject is *he*. The simple predicate is *is called*; *called* is the principal verb, *is* is an auxiliary. The complex predicate is *is called the great Milton*, consisting of the simple predicate and the noun *Milton* in the same case as the subject, by which it is limited, and which is itself limited by the definitive adjective *the* and the attributive adjective *great*. (*Parse.*)

How are infinitives and participles limited? What is said of a noun or pronoun in the predicate, and in the objective case?

* In the opinion of Wells, G. Brown, Noble Butler, and many others, this method of analysis is correct. Mr. Wells thinks a different method "would destroy at once all distinction between the grammatical and the logical predicate." It has been adopted in this grammar, because it is *more simple*; but, in the opinion of the author, it is not quite philosophical; and with him, probably, coincide a majority of grammarians. "*Is green*," is the predicate; of which *is* is the copula (197.-1.), and *green*, the attribute. By the former method, the simple predicate is always definite, being a verb (159). By the latter, it is a verb alone, or the *copula* together with a *noun*, *pronoun*, *adjective*, *participle*, *adverb*, *phrase*, or *clause*, added. The above *models* are preferred on account of their great simplicity. For a *Model* giving the *kinds* of elements, see p. 170.

The president resides in Washington—

is a simple declarative sentence. It is a sentence, etc. The simple subject is *president*. The complex subject is *the president*, consisting of the simple subject and the definitive adjective *the*, by which it is limited. The simple predicate is *resides*. The complex predicate is *resides in Washington*, consisting of the simple predicate and the phrase *in Washington*, by which it is limited. The phrase *in Washington* consists of the preposition *in* connecting *resides* and *Washington*, and the noun *Washington*, which is its object. (*Parse.*)

EXAMPLES FOR ANALYZING AND PARSING.

Plums are sour. Simon was surnamed Peter. Cæsar defeated Pompey. Victoria governs England. They saw him. He has friends. She had a poem. Birds fly swiftly. They read correctly. He studies diligently. John wishes to write. He strives to excel. Paul went to Rome. Bonaparte marched into Russia. We write with a pen. He came from the city. America was discovered by Columbus. Hannibal was defeated by Scipio.

ADJECTIVES, ADVERBS, AND PHRASES.

163. *An adjective may be limited :—*

1. By an adverb ; as, "A *very* wise man."
2. By a phrase ; as, "He was *anxious to go*."—"The dog is *useful for watching*."

NOTE.—When one adjective limits another, the two are parsed together ; as, "A *South-Sea* dream :"—"Red-hot iron :"—"Ninety-four years."

164. *An adverb may be limited :—*

1. By another adverb ; as, "She reads *very* distinctly."
2. By a phrase, as, "She is old *enough to learn*."—"He studies *best of all*."

165. A *phrase* may become *complex* by the addition of one or more *phrases* or *clauses* :

1. By phrases ; as, "It did much in the discovery *of facts*."
2. By clauses ; as, "I speak of the man *whom you saw*."

EXERCISE.

Write examples illustrating the limitation of adjectives, adverbs, and phrases.

MODEL OF ANALYZING.

They were very good men—

is a simple declarative sentence. It is a sentence, etc. The subject is *they*. The simple predicate is *were*. The complex predicate is *were very good men*, consisting of the simple predicate, limited by the noun *men*, which is itself limited by the attributive adjective *good*, and this is limited by the adverb *very*. (*Parse.*)

These remarks apply to the investigation of the science of medicine—

is a simple declarative sentence. It is a sentence, etc. The simple subject is *remarks*. The complex subject is *these remarks*, consisting of the simple subject and the definitive adjective *these*, by which it is limited. The simple predicate is *apply*. The complex predicate is *apply to the investigation of the science of medicine*, consisting of the simple predicate and the complex phrase *to the investigation of the science of medicine*, by which it is limited. This complex phrase consists of the preposition *to*, and the noun *investigation* with its limitations. The preposition *to* connects *apply* and *investigation*, which is limited by the definitive adjective *the* and the complex phrase *of the science of medicine*. This complex phrase consists of the preposition *of*, and the noun *science* with its limitations. The preposition *of* connects *investigation* and *science*, which is limited by the definitive adjective *the* and the simple phrase *of medicine*. This phrase consists of the preposition *of* and the noun *medicine*, which it connects with *science*. (*Parse.*)

He came from Boston by railroad to New York—

is a simple declarative sentence. It is a sentence, etc. The subject is *he*. The simple predicate is *came*. The complex predicate is *came from Boston by railroad to New York*, consisting of the simple predicate, and the three phrases *from Boston*, *by railroad*, and *to New York*, by which it is limited. The phrase *from Boston* consists of the preposition *from* and the noun *Boston*, which it connects with the verb *came*. The phrase *by railroad* consists of the preposition *by* and the noun *railroad*, which it connects with the verb *came*. The phrase *to New York* consists of the preposition *to* and the noun *New York*, which it connects with the verb *came*. (*Parse.*)

EXAMPLES FOR ANALYZING AND PARSING.

A very great man has fallen. He is ready to proceed. The pen is useful for writing. He reads remarkably well. They will return long before night. Ajax was mighty in arms. I have seen man in the pride of his strength. The sturdy oak strikes its roots deep into the earth. He searched

into hidden things. She was not in the dance. Its limbs were pliant in its sports. Its blue eye was brilliant with tears. The wildest theories took the color of his whim. Amid all these changes, he stood immutable. Decision flashed upon his councils. He went from Rome to Paris. He came from Kentucky through Ohio into Pennsylvania. This idea in regard to the operation of the curative power of nature, was rejected by him.

COMPLEX SENTENCES.

166. A *complex sentence* is one that contains two or more propositions one of which is subordinate to the rest; as, "I will go, when he comes." "*I will go*" is the *principal* clause:—"when he comes" is the *subordinate* or *dependent* clause, making complete sense only when united with the principal clause.

1. The *subordinate* clause is often placed first; as, "*When he comes*, I will go." The connective is a part of the subordinate clause, and with it limits the principal clause. Thus, in the example just given, the connective *when* forms part of the subordinate clause *when he comes*.

2. The propositions or clauses of a complex sentence are connected by *subordinate conjunctions*, *conjunctive adverbs*, *relative pronouns*, *phrases*, or *incorporation*; as, "You may go, *if* he is willing."—"The wicked flee, *when* no man pursues."—"He is respected by all *who* know him."—"This is the man I saw."—"The more I examine the work, *the better* I like it."—"God said, 'Let there be light.'"

MODEL OF ANALYZING.

When he comes, I will go—

is a complex declarative sentence. It is a sentence, because it is a

What does a complex sentence contain? What are the two clauses called? When does the subordinate clause make complete sense? What is the connective a part of? What does the subordinate clause limit? By what are the propositions or clauses of a complex sentence connected?

collection of words embodying a complete thought ; complex, because it contains two propositions one of which is subordinate to the other ; declarative, because it expresses a declaration. The principal clause is *I will go* : its subject is *I* ; its predicate is *will go* ;—*go* is the principal verb, *will* is an auxiliary. The subordinate clause is *when he comes*, connected with the principal clause by the conjunctive adverb *when*. Its subject is *he* ; its predicate is *comes*. (*Parse.*)

This is the man whom I saw—

is a complex declarative sentence. It is a sentence, because, etc. ; complex, because, etc. ; declarative, because, etc. The principal clause is *this is the man*. Its subject is *this*. Its simple predicate is *is*. Its complex predicate is *is the man*, consisting of the simple predicate and the noun *man*, by which it is limited, and which is itself limited by the definitive adjective *the*. The subordinate clause is *whom I saw*, connected with the principal clause by the relative pronoun *whom*. Its subject is *I*. Its simple predicate is *saw*. Its complex predicate is *saw whom*, consisting of the simple predicate and the pronoun *whom* in the objective, by which it is limited. (*Parse.*)

The boy who studies will improve—

is a complex declarative sentence. It is a sentence, etc. The principal clause is *the boy will improve*. Its simple subject is *boy*. Its complex subject is *the boy*, consisting of the simple subject and the definitive adjective *the*, by which it is limited. Its predicate is *will improve* ; *improve* is the principal verb, *will* is an auxiliary. The subordinate clause is *who studies*, connected with the principal clause by the relative pronoun *who*. Its subject is *who* ; its predicate is *studies*. (*Parse.*)

EXAMPLES FOR ANALYZING AND PARSING.

You say, that he is honest. The law has not been dead, though it has slept. Speak the speech, as I pronounced it to you. Show mankind, that truth has yet a friend. We again see that all below the sun is vanity. All this passed much quicker, than I can write it. We obey the laws of society, because they are the laws of virtue. He went to France, that he might finish his education. Though he slay me, yet will I trust in him. Kiss the Son, lest he be angry. If our fathers had not been united, this country would never have been free. As your mind is made up, it is useless to speak further.

I know why you lent the umbrella. The sun was shining

brightly, when I awoke. When he arose, every sound was hushed. Where thou goest, I will go. While he is sick, he is penitent. They shall fresh appear, while there are men to read. Eternity is longer than time. You may tell how this sentence is analyzed.

That man is happy who is virtuous. He is the man whom we saw. The annals of our race have been filled up with incidents which convey no instruction. You saw the boy whose hat I found. Columbus supposed Hispaniola to be the ancient Ophir, which had been visited by the ships of Solomon.

The boy who studies will improve. The man who instructs you labors faithfully. The bird which sang so sweetly has flown.

I know who came. Nobody knows who he is. God said, "let there be light." Who he is, can not be known. That one should steal is base. (174.-4.—Note.)

I know what* he said. I will leave what is useless. He studies what is useful. Whoever¹ steals my purse, steals trash. Whoever sins, will suffer. Whatever purifies the heart, fortifies it. Whatsoever he says, observe. I believed whoever told the news. Take whichever pen (*that*) suits² you. John has what money he wants.³

NOTE.—**What* being the object of *know* and *said*, is a part of both clauses: "I know *what*;" "he says *what*." In parsing, it is equivalent to *thing which*. 1.—*Whoever* is equivalent to *person who*. 2.—*Suits* agrees with the relative *that* omitted. 3.—*Money (which)* he wants.

EXERCISE.

Write examples of complex sentences.

COMPOSITE SENTENCES.

167. A *composite sentence* is one that contains two or more propositions independent of each other and of equal rank; as, "I will walk; and you may ride." "*I will walk*" is the first clause; "*and you may ride*"

What is a composite sentence?

is the second. These are independent of each other ; that is, each makes perfect sense by itself. Hence the propositions are of equal rank.

The clauses of a composite sentence are connected by *coördinate conjunctions* expressed or understood ; as, "He must increase, *but* I must decrease."—"Politics are his aversion : (*and*) a newspaper enters not his door."

MODEL OF ANALYZING.

I will walk ; and you may ride—

is a composite declarative sentence. It is a sentence, because it is a collection of words embodying a complete thought ; composite, because it contains two propositions independent of each other and of equal rank ; declarative, because it expresses a declaration. The first member is *I will walk* ; its subject is *I* ; its predicate is *will walk* ;—*walk* is the principal verb, *will* is an auxiliary. The second member is *and you may ride*, connected with the first by the coördinate conjunction *and*. Its subject is *you* ; its predicate is *may ride* ;—*ride* is the principal verb, *may* is an auxiliary. (*Parse.*)

EXAMPLES FOR ANALYZING AND PARSING.

He stood on an eminence ; and glory covered him. Pride goeth before destruction ; and a haughty spirit before a fall. War makes rogues ; and peace hangs them. Bring your books, and prepare your lessons. He must increase, but I must decrease. Righteousness exalteth a nation ; but sin is a reproach to any people. We must fight, or our liberties are lost. He had no weapons to defend himself, nor was violence offered. Dryden often surpasses expectation, and Pope never falls below it. I speak to wise men : judge ye what I say. Politics are his aversion : a newspaper enters not his door. Get wisdom : get understanding : forget it not : neither decline from the words of my mouth. He was a professed Catholic, yet he imprisoned the Pope. The book is well written, still it may not please.

EXERCISE.

Write examples of composite sentences.

168. Several propositions may be so combined as to

How are the propositions or clauses connected ? How may several propositions be combined ?

form a single simple sentence with a composite subject, or predicate, or both; as,

Ann reads.	}	Ann and Mary read and write.
Mary reads.		
Ann writes.		
Mary writes.		

NOTE.—The subject is often composite, even when the predicate cannot be affirmed of each separately; as, “*Two and three are five.*” We cannot say, “*Two are five, and three are five;*” still *two and three* form a composite subject, having but one predicate.

MODEL OF ANALYZING.

Ann and Mary read and write—

is a simple declarative sentence with composite subject and predicate. The composite subject is *Ann and Mary*, consisting of the nouns *Ann* and *Mary*, connected by the coördinate conjunction *and*. The composite predicate is *read and write*, consisting of the verbs *read* and *write*, connected by the coördinate conjunction *and*. This simple sentence by a change of form may be resolved into four propositions:—*Ann reads, Mary reads, Ann writes, Mary writes.* (*Parse.*)

EXAMPLES FOR ANALYZING AND PARSING.

Exercise and temperance strengthen the constitution. Gold and silver are precious metals. Paul and Silas sang praises unto God. Peter and John went up into the temple. Socrates and Plato were Grecian philosophers. Wisdom or folly governs us. Come and sit down by me. They read and write. I turn and turn and find no ray. Virtue and vice form a strong contrast. The study of natural history expands and elevates the mind. No fascinated throng weep, and melt, and tremble at his eloquence. Good (men) and bad men are found in all countries. Sincerity and truth form the basis of every virtue.

(*The following cannot be resolved.*) Six and four are ten. Light and shade are dissimilar. X and y are equal to a. James and John resemble each other. You and he are of the same height. Oxygen and Hydrogen form water.

COMPOSITE MIXED SENTENCES.

169. The members of a composite sentence do not always belong to the same class as regards mode ; as, “ He won the victory ; but alas ! how many orphans he made in winning it ! ” The first member, *he won the victory*, is declarative ; the second member, *but alas ! how many orphans he made in winning it*, is exclamatory. Such sentences are called *composite mixed*.

A *composite mixed* sentence is one that contains two or more members of equal rank but different in mode.

MODEL OF ANALYZING.

Helen is pretty ; but how very short she is—

is a composite mixed sentence. The first member is *Helen is pretty*, which is declarative, because it expresses a declaration. Its subject is *Helen*. Its simple predicate is *is*. Its complex predicate is *is pretty*, consisting of the simple predicate and the attributive adjective *pretty*, by which it is limited. The second member is *but how very short she is*, which is exclamatory, because it expresses an emotion of the mind. It is connected with the first member by the coördinate conjunction *but*. Its subject is *she*. Its simple predicate is *is*. Its complex predicate is *is how very short*, consisting of the simple predicate and the adjective *short*, by which it is limited, and which is itself limited by the adverb *very*,—and this again is limited by the adverb *how*.

EXAMPLES FOR ANALYZING AND PARSING.

Father has gone ; and how lonely it seems ! Give me a place to stand on, and I will move the world. You have not seen your teacher, but do you not know what he would say ? Oh ! pardon me ; will you not overlook my offences ? Napoleon was certainly not a good man ; but who can say that he was not a great one ? My country has banished me, and whither can I go ? Look before you leap ; how necessary it is to remember this ! You have come at last, but what sorrow your delay has occasioned ! You forgot your lesson ; but did you not remember your dinner ? Judge not, or you may be judged.

What is a composite mixed sentence ? Give an example.

CLASSIFICATION OF ELEMENTS.

170. The elements of sentences have been enumerated in §146. *Point out and name the elements in the following*

EXAMPLES.

Negligent servants drive horses carelessly. Good boys read books attentively. All men should employ time properly. Coming events cast their shadows before. Time flies swiftly. Evil communications corrupt good manners. All men are not wise. Brutus killed Cæsar. The evil bow before the good; and the wicked, at the gates of the righteous. Say ye to the righteous, that it shall be well with him.

171. Elements, whether words, phrases, clauses or members, may be *coördinate*, *principal*, *subordinate*, *reciprocal*, or *independent*. (180.)

Coördinate elements are those which have the same rank or relation to another element. They may be principal elements, or equally subordinate to some other element; as,

1. Coördinate subjects: "*Jane and Mary* read."
2. Coördinate predicates: "*Ann reads and writes*."
3. Coördinate attributives: "*Wise and good* men."
4. Coördinate complements: "He saw *Mercury and Venus*."
5. Coördinate circumstances: "He acted *wisely and prudently*."

"That *wise and good* man's house was burned:" here, *man's* is subordinate to *house*; and *wise and good*, being alike subordinate to *man's*, are coördinate attributives.

172. *Principal elements* are those on which other elements depend; as, "A *wise man*."

Subordinate elements are those which limit a principal element; as, "A *wise* man:"—"I know *who will go*."

NOTE.—A subordinate element may be limited by another element sub-

Enumerate the different elements of sentences. Into what classes are they divided? What are coördinate elements? What may they be? What are principal elements? Subordinate elements? By what may a subordinate element be limited?

ordinate to itself, and so form different degrees of subordination; as, "Eliza's *sister's* child improves."—"I know¹ *who the man is*² of whom you speak³:" here, the 2d clause is subordinate to the 1st; and the 3d, to the 2d.

173. *Reciprocal elements* are those which are mutually dependent upon each other; as, "One another; each other."—"The *more* we have, *the more* we want."—"As you are, so is he."

NOTE.—Reciprocal *clauses* are restricted to such compact sentences as have both correlatives expressed, and are so mutually dependent as to have neither clause principal. (214.)

174. A *composite element* is one that contains elements of equal rank; as, "Paul and Silas sang."—"Jane reads and writes."

A *complex element* is one that contains elements of unequal rank; as, "Lofty cedars bend."—"Birds fly swiftly."

1. An element is often both complex and compound; as, "Jane reads books and writes letters."

2. A complex element taken as a whole may be limited by a subordinate element; as, "The old oak-tree;"—"The first two verses."

175. When a clause is either the subject or the object of the verb in the principal clause, the whole is both simple and complex; as, "That ye are gods, is true."—"It is true, that ye are gods."—"I said, that ye are gods."—"God said, 'Let there be light.'"

NOTE 1. The first example, 'That ye are gods, is true,' is a sentence which is both simple and complex. Of the principal clause, 'That ye are gods,' is the subject (parsed as a noun): *is* is the predicate, limited by the adjective *true*; *is true* is the complex predicate. *That* is a conjunction uniting the clauses, thus: 'It is true, THAT ye are gods.' Of the subordinate clause, *ye* is the subject, &c.

2. In the last example, the clauses are united by *incorporation*; and the latter clause, (parsed as a noun,) is the object of the verb in the former.

What are reciprocal elements? To what are they restricted? What is a composite element? A complex element? What may an element often be? What may a subordinate element limit? When is a sentence both simple and complex?

In a complex sentence, the principal clause is called the *leading* clause; its subject, the *leading* subject; and its predicate, the *leading* predicate.

EXERCISE.

Write examples illustrating the properties of elements.

VARIATION OF ELEMENTS.

176. Words, phrases, and clauses, by *expansion* or *contraction*, may be changed one into another:—

1. BY EXPANSION; “as, “*Singing* = *to sing* = *for one to sing* = *that one should sing*, is pleasant.”—“A *wise man* = a man *of wisdom* = a man *who is wise*, will be esteemed.” “*Now* = *at this time* = *while we are talking*.”

2. BY CONTRACTION; as, “*That one should sin* = *for one to sin* = *to sin* = *sinning*, is humiliating.”—“A man *who is discreet* = a man *of discretion* = a *discreet* man, will avoid contention.”—“We saw him *when we were there* = *at that time* = *then*.”

• *Expand the following words*:—Sin, stealing, wise, early, now, walking, writing, seeing, reading. (146.)

Contract the italicised portions of the following expressions:—*For one to fall* from a church steeple. *That he should have gone* so suddenly. People *who are prudent*. It fell *where we are standing*. *This very moment*. Scholars *of perseverance* will succeed. He is an officer *whose courage is admitted*. *To dig* frozen ground is hard work. *That she should be silent* is wonderful. How did you hear *that they had arrived*?

CONNECTION OF WORDS.

177. Words are united *immediately*, or *by a connective*:—

1. *Without a Connective.*

Wise men

Spanish soldiers

Alfred's reign

An evening walk

2. *By a Connective.*

= *men of wisdom.*

= *soldiers of Spain.*

= *the reign of Alfred.*

= *a walk in the evening*

In a complex sentence, what is the principal clause called? Its subject? Its predicate? How are words, phrases, or clauses, converted one into another? How are words united? Give examples.

Very quickly	= in great haste.
He is <i>well</i>	= in health.
They are dining	= at dinner.
It is worthless	= without worth.

He came *late* = at sunset = as the sun was setting.

A wise man = a man of wisdom = a man who is wise, is esteemed.

Expand the following (146) :—

Prudent men. Wealthy persons. Mexican horses. Egyptian relics. Washington's sword. Solomon's temple. A morning ride. Very wisely. He is poor. The nations are fighting. He is penniless. They are worthless. He came late. He pleads now. They left early. A persevering man will be honored. An industrious man will gain wealth. Solomon's temple was burned.

An iron plate. The city of Boston. The house top. His brother. Last year's report. Madison's administration. Paul's preaching. Good men are happy.

EXERCISE.

Write examples illustrating each of the foregoing forms.

178. WORDS USED INDEPENDENTLY.

I. *Nouns are used independently :*

1. By direct address ; as, "*Boys*, study your lesson."
—" *Sir*, you live here ? " " I do, *sir* . " — " *Dear Queen*, grant my request ? "

2. By pleonasm ; as, " The *fathers*, where are they ? "

II. *Adverbs are used independently :*

1. In affirmation : *yes*, *yea*, *ay*, *aye* ; as, " Will you go ? *Yes* . "

2. In negation : *nay*, *no* ; as, " Did you see him ? *No* . "

3. By ellipsis : *well* ; as, " Is all well ? *Well* . " i. e. "*All is well* . "

4. As a prayer : *amen* (*so let it be*) ; as, " Grace be with you all. *Amen* . "

How are nouns used independently ? Name some adverbs used independently.
What part of speech is always used independently ?

5. In explanation: *viz.*, namely, to wit (*that is to say; to know*); as, "Two of them were wrong; *viz.*, the first and the last."

III. *Interjections are used independently; as, "Hush! he is at the door." "Ah! was it so?"— "Alas! my lord, she is dead."*

EXERCISE.

179. *Write six sentences, each containing a noun used independently by direct address. Write six, each containing a noun used independently by pleonasm. Write six sentences, each containing an adverb used independently. Write six sentences, each containing an interjection used independently.*

180. MODEL OF ANALYSIS.

Hush! he is at the door—

is a simple declarative sentence. It is a sentence, etc. The subject is *he*. The simple predicate is *is*. The complex predicate is *is at the door*, consisting of the simple predicate and the phrase *at the door* by which it is limited. The phrase *at the door* consists of the preposition *at*, which connects *is* and *door*, and the noun *door*, which is limited by the definitive adjective *the*. *Hush* is an interjection, used independently.

The good old times, alas! whither have they flown—

is a simple interrogative sentence. It is a sentence, etc. The subject is *they*. The simple predicate is *have flown*: *flown* is the principal verb, *have* is an auxiliary. The complex predicate is *whither have flown*, consisting of the simple predicate and the adverb *whither*, by which it is limited. *The good old times* is an independent expression, consisting of the noun *times*, used independently by pleonasm, and the definitive adjective *the* and the attributive adjectives *good* and *old*, by which the noun *times* is limited. *Alas* is an interjection, used independently.

EXAMPLES FOR ANALYZING AND PARSING.

Hush! he is about to enter. Alas! you are in the fault Sir, you have injured him. Youth, sir, is not my only crime Is your brother well? Yes. You are not wounded, father? No. Is he indeed a villain? No: no. Will you accept my offer? Yes: yes. Are you inclined to labor? Yes; yes: I am inclined to it: idleness is tiresome. Have you been ill?

He is well you say? Yes, well, but he is joyless. Nay, but it's really true. O no, I do not grieve, yet I must weep. Very well; I have just been following your advice. Are you? Yes: I am. Does he remain here? No: he does not remain here.

ABRIDGED PROPOSITIONS.

181. An *abridged proposition* is one that has its predicate so changed as to destroy the affirmation.

In complex sentences, it is only the proposition in the subordinate clause that can be abridged.

In abridging a clause, the *finite* verb becomes a *participle*, or an *infinitive*, or is *dropped*; and the connective is usually omitted.

1. When the subjects denote different objects, that of the subordinate clause will become the *case absolute* (190.-1); as, "*When the sun approaches, the snow melts away:*" abridged, "*The sun approaching, the snow melts away.*" This is still *complex*, having one *abridged* and one *complete* proposition. In the *complete* form, the predicate is *affirmed*: in the *abridged* form, it is *assumed*.

2. When the subjects denote the same object, that of the subordinate clause will be omitted; as, "*When I saw his distress, I went to his relief:*" abridged, "*Seeing his distress, I went to his relief.*" This is a simple sentence with a composite predicate, partly *assumed* and partly *affirmed*. (168.)

Other abridged forms may be considered as entirely simple.

3. The participle often becomes a mere modifier after the object or predicate; as, "*He saw Moscow as it was burning:*" abridged, "*He saw Moscow burning.*"—"I saw the vessel *which was anchored* in the bay:" abridged, "*I saw the vessel anchored in the bay.*"

4. The participle in the *abridged* clause, is often a *verbal noun*; and a noun or pronoun after it, has the *same case* that it had in the *complete* clause; as, "*That he is a hero is of no consequence:*" abridged, "*His being a hero is of no consequence.*"—"I am sure *that it was he:*" abridged, "*I am sure of its being he.*"—"I knew *that he was a judge:*" abridged, "*I knew of his being a judge.*"—"I was not aware *that he was writing:*" abridged, "*I was not aware of his writing.*" In this case,

What is an abridged proposition? In a complex sentence, which proposition only can be abridged? In abridging a clause, what changes take place? When will a subject become the *case absolute*? When omitted? What does the participle often become? In the *abridged* clause what is it often? What case has the noun or pronoun after it?

the *subject* in the *complete* form, becomes a *possessive* in the *abridged* form. The *verbal noun* is the grammatical subject or object; and the whole phrase is the complex subject or object. (*For the case after being, see Rule 4.*)

5. When both subjects are different, an objective clause is often changed for an infinitive with a subject; as, "I knew *that he was a judge*:" abridged, "I knew *him to be a judge*." A subject clause is often thus abridged; as, "*That he should study* is proper:" abridged, "*For him to study* is proper." (174.-4.)

6. When both subjects are the same, that of the subordinate clause is omitted before the infinitive; as, "She promised *that she would do better*:" abridged, "She promised *to do better*."—"It is base *that one should steal*:" abridged, "It is base *to steal*."—Or, "*That one should steal* is base:" abridged, "*To steal* is base."

7. When *what, which, whom, where, when, or how, &c.*, introduces the objective clause, it is retained before the infinitive, while the subject is omitted; as, "We know not *whom we can believe*:" abridged, "We know not *whom to believe*."—"Did he tell you *when you should start, where you should drive, how you should manage the business*?" abridged, "Did he tell you *when to start, where to drive, how to manage the business*?"

8. The subordinate clause is often changed for an equivalent word or phrase; as, "A man *who is wise*—a man *of wisdom*—a *wise* man, will be esteemed."—"When the sun was at the zenith, Columbus set sail from Palos:" abridged, "*At midday*, Columbus set sail from Palos."

EXAMPLES TO BE ABRIDGED.

1. When the moon appeared, we again proceeded. When shame is lost, all virtue is lost. 2. When they saw the eclipse, they were greatly frightened. When they had sold their carriage, they returned on foot. 3. I saw him as he was returning. They beheld the meteor while it was falling. 4. That he is the judge, will give satisfaction. They were sure that it was I. I knew that he was a scholar. You knew that he was traveling. 5. You knew that he was a general. That he should return, is proper. 6. They desired that they might read. It is necessary that one should write. 7. He knows what he should read. They know how they should write.

When is an objective clause often changed for an infinitive with a subject? When omitted? When is the connective retained, and the subject omitted? For what is the subordinate clause often changed?

He knows where he must go. 8. A man who is prudent will avoid danger. When the sun set, we returned.

EXERCISE.

Analyze and parse these examples. Write examples of abridged propositions.

STRUCTURE PECULIAR TO COMPLEX AND COMPOUND SENTENCES.

182. Complex and composite sentences have a *close*, *compact*, or *loose* structure.

1. A *close sentence* is one whose parts are closely connected both in thought and construction. In *form*, it is complex, or simple with composite subject or predicate; as, "Self-denial is the sacrifice *which* virtue must make."—"Wisdom or folly governs us."—"In a letter, we may advise, exhort, comfort, request, and discuss." It makes imperfect sense until the close.

2. A *compact sentence* is one whose parts begin with correlatives expressed or understood. In *form*, it is complex or composite. One or both correlatives may be understood; as, "*Though* he slay me, *yet* will I trust in him."—" *Though* he fall, he will rise again."—"Should he go, I will go with him;" i.e. (*If* he should, *then* I, &c.) Hence it has *three forms*.

183. The *third form*, neither correlative expressed, has *five varieties*.

1. The *first* is known by having the subject and verb in one of the parts transposed.

2. The *second* is known by having parts that apparently make complete sense, with the correlatives clearly implied. It usually has *and* between the parts instead of the second correlative: sometimes with it.

3. The *third* is known by having the case absolute before a participle in the first part.

What are complex and composite sentences in structure? What is a close sentence? Does it make perfect sense before the close? What is a compact sentence? When both correlatives are expressed, what form is it called? When one is expressed? When neither is expressed? The third form has how many varieties? How is the first known? The second? The third?

4. The *fourth* is known by having a participle in the first part, relating to the subject of the second.

5. The *fifth* is known by having an infinitive in the first part, often preceded by the phrase *in order*.

The *last three* are abridged sentences. The phrase "*in order*" belongs only to the abridged form. In changing the *abridged* to the *complete* form, the participle or the infinitive will become a *finite* verb. (For a full list of correlatives, see (214): also (134.)

EXAMPLES OF THE COMPACT.

1st Form: both correlatives expressed.

When pride cometh, then cometh shame. Where you are, there will he be. Either I will go, or he will. If he repent, then forgive him. The spirit, indeed, is willing, but the flesh is weak. Rather be good, than seem to be. As you are, so is he.

2d Form: only one correlative expressed.

When he comes, you may go. Where no counsel is, the people fall. You must go, or he must. If we would judge ourselves, we should not be judged. I go, but I return. As I live, saith the Lord, every knee shall bow to me. Whither I go, ye cannot come.

3d Form: neither correlative expressed.

1st Variety.—Were he to go, you might go. Had you led the way, he would have followed. Did I not feel grieved, I would remain silent. Should time permit, I will finish the work.

2d Variety.—He obtained the floor, and the Senate adjourned. I was hungry, and ye gave me no meat. He was blind, and they took him to the hospital. I gave more than he, and yet I fear I have not given enough. It is sown a natural body; it is raised a spiritual body.

3d Variety.—The sun having set, all nature was silent. The sun approaching, the snow melts away. The roads remaining bad, we could not proceed.

How is the fourth variety known? The fifth? What kind of sentences are the last three varieties? In making the abridged form complete, what will the participle or infinitive become?

4th Variety.—Being seen, they fled. Seeing his distress, I went to his relief. Laboring hard, he obtained wealth. Affected by this spectacle of misery, he proffered relief.

5th Variety.—To gain their consent, he labored faithfully. To strengthen our virtues, God bids us trust in him. In order to learn, pupils must study. In order to produce steam, heat must be applied.

EXERCISE.

Write examples of the three forms of single compact.

DOUBLE COMPACT.

184. The *double compact* is two single compacts united: making one compact with four parts.

There are two species: the *affirmative* and *negative*. The former is so called, because its first part is *affirmative*; and the latter, because its first part is *negative*.

As the former may be resolved into single compacts, and has no marked peculiarities, it needs no further notice.

185. Of the *negative* double compact, the first part begins with *therefore* expressed or understood; the second, with *for* or *because*; the third, with *but*, having *therefore* understood; and the fourth, with *for* or *because*; as, "Go not away, for it is wrong; but return to your brother; for he desires you to do so." Or thus: "Therefore go not away, because it is wrong; but therefore return to your brother; because he desires you to do so."

NOTE.—In analyzing, this sentence, as a whole, is composite, united by *but*: each part is complex; as, "Go not away, for it is wrong." "Return to your brother, for he desires you to do so."

EXAMPLES FOR ANALYZING AND PARSING.

"He aims not at originality, for that is unnecessary; but he does wish to introduce system; for this is convenient in

What is a double compact sentence? How many species? Why are they so called? In the negative double compact, how do the parts begin? In parsing, how may the double compact be considered?

practice." "Go not away, for it is wrong; but return to your brother; for he desires you to do so." "Despise not thy parents, for they are the guardians of thy youth; but keep their words, and lay up their commandments with thee; for such is the instruction of divine truth." "Swear not by heaven, for it is God's throne; but let your communication be yea, yea, and nay, nay; for whatsoever is more than these, cometh of evil."

NOTE.—Often, three of the parts only, properly belonging to this sentence, are expressed: more frequently but two; and sometimes only one.

EXAMPLES.

1, 2, 3.—"They had not come in search of gain, for the soil was sterile; but they had come to enjoy liberty of conscience."

1, 2.—"It fell not, for it was founded upon a rock." 1, 3, 4.

—"Let not sin therefore reign in your mortal body, but yield yourselves unto God; for sin shall not have dominion over you." 1, 3.—"I am not come to destroy, but to fulfil."—"I came not to send peace, but a sword." 1st only.—"The disciple is not above his master, nor the servant above his lord."—"I have not found so great faith, no, not in Israel."

NOTE.—A part often contains a *series*, as in the last two examples. In the first part, *nay* or *no* is often used as a summary of what precedes, as in the last example. The first part is often a single word; as, "Nay, but it's really true."—"Nay, I had not known sin, but by the law."—*Rom.* 7: 7.

EXERCISE.

Write examples of the double compact with all the parts. See how many, with one, two, or three parts expressed, you can find in some BOOK, (as Matt.,) of the New Testament.

NOTE.—The last example given with four parts, is made up of materials furnished in Matt. v. Very few examples, with all the parts, ever occur.

LOOSE SENTENCES.

186. A *loose sentence* is one whose parts are connected in thought, but not in construction. As a whole, in *form*, it is always composite. Its members may be

What is a loose sentence?

close or *compact*: in form, they are simple, complex, or composite.

Loose sentences are of two kinds: *perfect* and *imperfect*.

1. A *perfect loose* sentence is one that has all its parts complete; as, "It was the third hour; and they crucified him."—"Neither do men light a candle, and put it under a bushel, but on a candlestick; and it giveth light to all that are in the house."—"As Cæsar loved me, I weep for him: as he was fortunate, I rejoice at it: as he was valiant, I honor him; but as he was ambitious, I slew him." (*See Rules of Punctuation.*)

NOTE.—The *first* sentence is a perfect loose composite, in two parts; each of which is close and simple. The *second* is a perfect loose composite, in two parts; each of which is close: the first is a simple with composite predicate: the second is complex. The *third* sentence is a perfect loose composite, in four parts; each of which is a single compact of the second form: the correlatives *as—so*; *so* understood; each member is complex. In the third sentence, at the colon, *and* is understood.

2. An *imperfect loose* sentence is one that has the first part complete, and the others elliptical; a portion of the first part being common to all; as, "*True eloquence must exist* in the man; in the subject; and in the occasion."—"He *aspired to be* the highest: above the people: above the authorities: above the laws: above his country."—"The grave buries every error: covers every defect: extinguishes every resentment."

NOTE.—The portion, in *italics*, of the first part in each sentence, is common to each member. Let the pupil supply this portion, so as to make them perfect loose.

EXAMPLES FOR ANALYZING AND PARSING.

Thy fierce wrath goeth over me: thy terrors have cut me off. I have found David my servant: with my holy oil have

Loose sentences are of how many kinds? What is a perfect loose sentence? What an imperfect?

I anointed him. Thy throne is established of old: thou art from everlasting. The Lord is my defence; and my God is the rock of my refuge. He spread a cloud for a covering; and fire to give light in the night. Many times did he deliver them; but they provoked him by their counsel; and (*they*) were brought low for their iniquity. Mr. Adams was finally censured by the House; but it availed nothing. Mr. Giddings, of Ohio, was expelled; but his constituents sent him back. The laws were relaxed; and the ministers of justice lingered in their course; and the public press was awed into silence. He shall cut off the spirit of princes: he is terrible to the kings of the earth.

RULES OF SYNTAX,

WITH EXAMPLES, REMARKS, NOTES, AND FALSE SYNTAX.

RULE I.—NOMINATIVES.

187. The subject of a finite verb is put in the nominative case.

Examples :—" *Time* flies."—" *Winds* blow."—" *I* am."—" *Thou* art."—" *He* is."—" *We* are."—" *You* are."—" *They* are."

REMARKS.

1. A letter, syllable, word, phrase, or clause, may be the subject; as, "*A* is a vowel."—" *Un* is a prefix."—" *Stealing, to steal, for one to steal, or that one should steal,* is base."

2. A *finite* verb is one limited by person and number. The *infinitive* and *participle* are not so limited.

3. The subject of the imperative mode is usually omitted; as, "*Tarry* a while."—" *Go* in peace."

4. A noun and its pronoun cannot be nominative to the same verb; as, "The *king* is just;" not, "The *king* *he* is just." A word in apposition,

What is the rule for nominatives? What may be the subject? What is a finite verb? What modes are not so limited? With what mode is the subject usually omitted? What cannot be nominative to the same verb?

though in the same case as the word limited, is not the subject of the verb; as, "Paul *himself* was there."

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

Them are delightful. Thee must have been industrious. Him that is industrious, will be rich. Him and me were there. You and me saw them. Them that seek wisdom, will find it. Are not him and her cousins? Thee is older than us. Whom did he say has arrived? I am as old as him or her. Who saw the affray?—Us. Who can assist them?—Him and me.

REM. 4. The queen she is a noble lady. Virtue, however much it is neglected, we must respect genuine merit.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE II.—APPOSITION.

188. A noun or pronoun limiting another, in apposition, is put in the same case.

EXAMPLES:—"John, the Baptist, was beheaded."—"I John saw the holy city."—"We men are mortal."—"Ye men of Athens."—"The city Rome."—"It was said to us men."—"The river Hudson."—"Ye woods and wilds."—"Jane and Mary, our cousins."—"They admired Cicero, the orator."—"Thou, even thou, art to be feared."

REMARKS.

1. *Apposition* means *adding to*, and denotes that another name or appellation of the same object is added. The word, in apposition, is always *assumed*.

2. The added term is usually placed after, but sometimes precedes the principal term; as, "*Child of the sun, refulgent Summer, comes.*"—*Thomson*.

3. Two or more proper names of the same object, in apposition, form a complex noun, parsed as one word; as, "*Mark Antony* mourned the death of *Julius Cæsar.*"—"Gen. *W. H. Harrison* died at Washington."

What is Rule 2d? What does apposition mean? What does it denote? How is the limiting word added? Where is the added term usually placed? How are proper names, in apposition, parsed?

4. A noun is sometimes in apposition with a sentence; and a sentence or infinitive with the noun; as, "He was summoned to appear in court; a *thing* he did not expect."—"The *pledge*, to go, or that he would go, was fulfilled."

5. A plural substantive may be in apposition with a series, as, "*Love, friendship, honor,—all* were his."

6. Distributives are sometimes in apposition with a plural substantive; as, "*They* fled; *some* one way, and *some* another."—"Go *ye, every man*, to his city." Also the first of words denoting reciprocation; as, "*They* love *one* another;" i. e., *one* loves *another*. "*They* confide in *each* other;" i. e., *each* in the other.—"*They* study *each* other's books;" i. e., *each* the *other's* books. The first word of each reciprocation is in apposition with the pronoun *they* preceding it; the case of the second cannot be misunderstood.

7. *And, as, and or*, sometimes unite words in apposition; as "That great *statesman* and *patriot* is no more."—"Clay, as an *orator*, was unrivaled."—"We sailed near a *bay*, or *gulf*."

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

It was Virgil, him who wrote the *Æneid*. The man has arrived, him whom you saw. I saw your cousin, he that lives in Boston. It was bought of Mr. Brown, he that keeps the bookstore. We have visited our friends, they that live in the city. Mary, Queen of Scots, her that was beheaded, was pious. I speak of Cromwell, he who beheaded Charles.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE III.—POSSESSIVES.

189. A noun or pronoun limiting a noun, not in apposition, is put in the possessive case.

EXAMPLES: "*John's* hat."—"My *book*."—"On *eagles'* wings."—"I am in favor of *his* writing often."—"An apology is due for *his* not having explained the work more fully."—"Your *son's* house."—"Be *thine* (i. e. thy walk) the *Christian's* walk."

In what case is the first of two words denoting reciprocation? By what are words in apposition sometimes united? What is the rule for possessives?

REMARKS.

1. The possessive sign (*'s*) is a *contraction of is or es*, and not a corruption of *his*; as, "*John's book*." Hence, "*Johnis book, Johnes book, or John his book*," would be incorrect.

2. The governing noun is often omitted; as, "*He is at my brother's (house)*."—"The hat is *John's*, not *yours*." Observe that the possessive pronoun has two forms; one being used when the governing noun is expressed, the other when it is omitted; as, "*This is her pen*;" or the pen is *hers*." Compare with the preceding,—"This is *Mary's pen*;" or the pen is *Mary's*."—"It is *Walter's*, not *yours*."—"Jane's book is like *your book*."

3. A complex noun has the sign annexed to the last only; as, "*Henry Clay's speech*."—"George the Third's reign."

4. Words in apposition usually have the sign annexed to the last; as, "*John, the Baptist's head*."—"For *David, my servant's sake*."—"I called at *Mr. Brown, the jeweller's*." And especially, if the governing noun is expressed; as, "*I called at Smith, the saddler's shop*." If omitted, it may be thus: "*I called at Smith's, the saddler*."

5. If the *circumstance* is compound, or somewhat complex, the sign is annexed to the first noun; as, "*The orations are Cicero's, the great orator, philosopher, and statesman of Rome*."—"I purchased the books at *East's, the bookseller in Federal street*."

6. Nouns denoting a possessive relation to the same object, have the sign annexed to the last only; as, "*Mason and Dixon's line*."—"Day, Snow, and White's store."

7. Nouns denoting a possessive relation to different objects, have the sign annexed to each; as, "*Adams' and Jackson's administration*;" i. e., "*Adams' administration, and Jackson's administration*."

8. The use of *Of*, for the possessive, often renders the sense more definite or agreeable; as, "*The heat of the fire*."—"In the name of the army."—"The sickness of the king's son;" not "*The king's son's sickness*."

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

This was your fathers estate. One mans loss is often another mans gain. Thou wilt spare the city for ten sake. Eat not for conscience sake. Whose dictionary is the best—Webster, Worcester, or Bolles? These books are their's: those are your's. Others good may be our's. The tree is known by it's fruit.

How are the two forms of the possessive pronoun used? To what do complex nouns and words in apposition have the possessive sign annexed? When the circumstance is compound, or complex? When the nouns denote a common relation? A different relation? What is said of *of* for the possessive?

REM. 1. Williames books are better than Jamesis. He shot through the foxis head. This is David Jonesis copy-book. John Milton his book. Jane Snow her book. The king his son is sick.

REM. 3. Daniel's Websters speech has been much admired. George's the third's reign was characterized by great events.

REM. 4. The damsel asked for John's, the Baptists head in a charger. The Grand Sultan's Mahomet's reign commenced in Arabia.

REM. 6. Mason's and Dixon's line has been the theme of much debate. William's and Mary's college is in Virginia.

REM. 7. Cain and Abel's occupation were not the same. David and Solomon's reign were prosperous.

REM. 8. Mary's sister's cousin's child is sick. This is a copy of the Constitution of the Association of Teachers of the city of Pittsburg.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE IV.—CASE ABSOLUTE.

190. A noun or pronoun, not governed, is put in the case absolute.

EXAMPLES:—"He approaching, they fled."—"Plato, thou reasonest well."—"O the folly of sin."—"The prophets, do they live forever?"—"He left last week."—"They were sure of its being I."

From these examples, it appears that a noun is put *absolute* before a *participle*, by an *address*, *exclamation*, *pleonasm*, *ellipsis*, and after the verbal noun *being*:—

1. When, *before a participle*, the clause is abridged (181.—1); as, "The sun approaching, the snow melts away."—"The general having been slain, the army was routed."

2. When, *by address*, it is always in the second person; as, "Hear, O heavens, and give ear, O earth."—*Isa.* 1: 2.—"Saul, Saul, why persecutest thou me!"—*Acts*, 9: 4.

3. When, *by exclamation*, it is in the first or third person, and the

What is the rule for the case absolute? In what six ways is a noun or pronoun put absolute? What is said of it when before a participle? When, by address? When, by exclamation?

construction of the noun indeterminable; as, "O the *depth* of the riches both of the wisdom and knowledge of God."—*Rom.* 11: 33.—"O, the *grave!* the *grave!* It buries every error."—*Irving*.—"I afraid! I miserable!"—"Oh happy *we!*"—*G. Brown*.

4. When, by *pleonasm*, it is presented to the attention, and then left abruptly; as, "He that hath an ear, let him hear."—*Rev.* 2: 7.—"Your *fathers*, where are they?"—*Zech.* 1: 5.—"*Gad*, a troop shall overcome him."—*Gen.* 49: 19.

NOTE.—This redundancy of words is allowable only for perspicuity and force.

5. When, by *ellipsis*, no governing word is properly understood; as "Pope's *Essay* on Man."—"They returned *home*."—"They rode ninety *miles*."—"He will return next *week*."—"He left this *morning*, and will be absent ten *days*."—"Ah *me!*"

NOTE 1.—In such examples, some have attempted to supply the ellipsis, thus: "They returned (*to*) home."—"They rode (*through*) a mile."—"He left (*in* or *during*) last week."—"Ah! (*pity*) me." Such ellipsis, if supplied, is awkward and inelegant, and evidently not intended by the author to be supplied. *It is better to apply Rule 4.*

NOTE 2.—"He is ten *years* old."—"The wall is four *feet* high." In these examples, *years* and *feet* are thought, by some, to be absolute, with an indefinite ellipsis understood, thus: "He is (*to*) ten *years* old, or old (*to*) ten *years*; or of the *age* of ten *years*." The latter explanation is certainly wrong; and the insertion of (*to*), if not doubtful, needless. We sometimes say, "The wall is (from three) *to* four feet high;" but never, "The wall is (*to*) four feet high." *Apply Rule 4.*

6. When, after the verbal noun BEING, it originates by abridging a clause; and being has a possessive before it (181.-4); as, "I knew of *his* being *judge*."—"I was not aware of *its* being *he*."—"His being *judge*, secured his election."

NOTE.—The case absolute is usually the nominative, without a verb; except by ellipsis, when it is more generally objective: when an ellipsis is clearly implied and definite, the words are not to be put absolute.

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

Him being seen, they fled. Us having returned, they rejoiced. Me being present, they were embarrassed. Oh happy us! who are thus blessed. "Thee too! Brutus, my son," cried Cæsar overcome. Him that formed the eye, can he not see? and him that formed the ear, can he not

When, by pleonasm? When only is this redundancy allowable? When, by ellipsis, what is said of it? How does it originate after the verbal noun *being*? What is the form of the case absolute? When should the ellipsis be supplied?

hear? I am sure of its being him. Its being me made a difference in their decision. They knew of its being me

EXERCISE.

Write examples illustrating the rule in all its applications.

RULE V.—ADJECTIVES.

191. Adjectives limit nouns, pronouns, phrases, or clauses.

EXAMPLES:—"Good men are happy."—"They *all*."—"You *two*."—"The former."—"Show me a pen;" i. e. *any* pen. "Bring me an apple;" i. e. *any* apple.—"That house."—"These times."—"Stealing, to steal, for one to steal, or that one should steal, is *base*."

REMARKS.

1.—Singular adjectives are joined to singular nouns; and plural ones to plural nouns; as, *This, that,—one, each, every, either, neither*, or the *first, second, third, &c.*, or *last* man was there.—*These, those, six*, or *many* men were there.

2.—An adjective may limit an adjective and noun taken as one term; as, "The *first* two verses."—"Every ten miles." The adjective should limit the term intended; as, "A pair of *new* gloves;" not "A new pair of gloves."

3.—Two adjectives are often taken together; as, "*One hundred* dollars."—"Forty seven days."—"South sea dream."—"Red hot iron."

4.—*All* is joined to singular nouns of quantity, and to plural ones of number; as, "*All* the money was lost."—"All men are mortal."

5.—*Many* often prebodes a or an and a singular noun; as, "They toiled *many* an hour, and *many* a day."

6.—In distinguishing objects, *this* and *these* refer to the nearer or last mentioned; *that* and *those* to the more remote or first mentioned; as, "Riches and poverty are temptations: *that* tends to excite pride, *this* discontent."

7.—The comparative degree contrasts *one object* or *class* with another: the superlative contrasts *one* or *more* objects with *all others* of the same class; as, "Ann is *older* than Jane: she is the *oldest* of my pupils."

The superlative *sometimes* contrasts two objects, being thought less stiff and formal; as, "I think this rather the *best* of the two."—Lockhart.

What is the rule for adjectives? To what are singular and plural adjectives joined? What is said of an adjective's limiting an adjective and noun? Of two adjectives? Of *all*? Of *many*? Of *this* and *these* *that* and *those*? Of the comparative degree? Of the superlative degree?

8. When the comparative is used, the latter term must *exclude* the former; as, "Texas is larger than any *other* state in the Union."—"He is taller than his father; or than any of his brothers." Thus used, *than* follows the comparative.

9. When the superlative is used, the latter term must *include* the former; as, "Texas is the largest state in the Union."

10. Double comparatives and superlatives, as *worser*, *most straitest*, are improper.

Lesser, however, is sanctioned by good authority; as, "*Lesser Asia*."—"Of *lesser* note."—*Goldsmith*.—"Lesser light."—Gen. 1: 16.

11. An adjective after a finite verb, without a noun, relates to the *subject* of the verb; as, "The *door* is made *wide*."—"Snow is *white*."—"They became *rich*."—"The *grass* looks *green*."—"Eggs will boil *hard*."—"Apples boil *soft*."

12. After infinitives and participles, adjectives often express an abstract quality; as, "To be *wise* and *good* is to be *great* and *noble*."—"Being *good* is better than being *great*."

13. *Quality* is expressed by *adjectives*: *manner*, by *adverbs*; as, "We grow (*become*) *old*." "Corn grows *rapidly* (in a rapid manner)."

14. An adjective is used, when the sense is nearly expressed by the use of *to be* or *to become*; and an adverb, when expressed by the corresponding adjunct; as,

Adjectives.

Men grow (*become*) *old*.

She looks (*is*) *cold*.

We feel (*are*) *warm*.

Adverbs.

The boy grows *rapidly* (in a rapid manner).

She looks *coldly* (in a cold manner) on him.

We feel *warmly* (in a warm manner) the insult.

Also—

He walks *straight*.

The wind blows *fresh*.

Apples taste *sweet*.

Remain *firm*.

He walks *swiftly*.

The wind blows *briskly*.

Birds sing *sweetly*.

Act *firmly*.

15. An attribute will sometimes be more apparent by the insertion of *to be*; as, "Thou canst make me (*to be*) *clean*."—Matt. 8: 2.

16. *This here*, *that there*, *them pens*, are vulgarisms, for *this*, *that*, *those pens*.

What are the directions for using the comparative and superlative? Are double comparatives and superlatives proper? What is said of an adjective after a finite verb? After infinitives and participles? By what is quality expressed? Manner? When is an adjective to be used? When an adverb? How may the attribute expressed often be made to appear as such? What are the correct forms of *this here*, *that there*, *them pens*?

A, AN, THE.

192.—1 *A* or *an*, and *the*, as a name, may be called *Articles*; but, in use, they are *definitive adjectives*. (See *definitives* 87: 91.)

2. *A* or *an* relates to the singular only: *the*, to either number: as, "*A* man."—" *An* eagle."—" *The* man."—" *The* eagles."

3. The articles are sometimes used adverbially, to modify adjectives or adverbs; as, "*A* few men help a little."—" *A* great many trees."—" *The* oftener I see the work, *the* better I like it."—"I admire this *the* most of all." When thus used, they may be parsed as adverbs of degree.

4. *A*, before *few* and *little*, changes the meaning from *negative* to *positive*; as, "*Few* persons are there," is *negative*; but, "*A* few persons are there," is *positive*. "He needs *little* aid; and he needs *a little* aid," are also examples.

5. If two nouns, in a comparison, refer to the same object, the article is omitted before the latter; if to different objects it is inserted; as, "He is *a* better soldier than poet."—" *A* bravo makes *a* better soldier than *a* coward" (does).

6. Nouns united seldom have the article repeated except to give them greater prominence, or when taken separately; as, "*The* sun and moon were in conjunction."—" *The* sun, *the* moon, and *the* stars, were created by the Almighty."

7. When qualities belong to the same object, the article is not repeated; but if they belong to different objects, it is repeated; as, "*A* red and white flag;" i. e. one flag both *red* and *white*.—" *A* red and *a* white flag;" i. e. two flags, one red and the other white.

8. When there is no danger of ambiguity, the article is omitted, and the noun put in the plural; as, "*The* first and *the* second page" — "*The* first and second pages."—" *The* Old and *the* New Testament" — "*The* Old and New Testaments."

9. A noun taken in a general sense, is commonly used without a definitive; as, "*Man* is mortal."—" *Vice* is odious."—" *Fruit* is abundant."

10. *The* is sometimes used before a singular noun denoting a species as, "*The* eagle soars aloft."—" *The* horse is a noble animal."

11. The article, in some cases, is used before proper nouns: as, "*The* Alps."—" *The* Spanish."—" *The* Ohio."—" *The* great Milton."

12. The mercantile @ means *to* or *at*; as, "Wheat sold at \$1.20 @ \$1.25."—"Sold 12 Yds. Blue Silk @ \$1. — \$12.00."

By what name may *a* or *an* and *the* be called? What are they in use? How are the articles sometimes used? What effect has *a* on *few* and *little*? What does the mercantile @ mean?

13. *A*, as a preposition, means *to*, *at*, *on*, *in*, or *of*; as, "Faith set it a going and kept it a going."—*Chalmers*. "There is some ill a brewing."—*Shak*. "He is gone a hunting."

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

REM. 1. I dislike to hear those sort of questions. You are familiar with all those sort of things. These kind of people is troublesome. He has delivered six bushel of wheat at nine shilling a bushel. I bought eight load of wood which is four foot long. A fleet of six sails has just arrived. Wealth is one mean of obtaining influence. He has prudence and industry; and, by that means, he may obtain a fortune. He is always talking; and, by these means, he renders himself ridiculous.

REM. 2. Sing the two first and the three last verses. He is a young respectable man. He bought an old span of horses, and a new set of harness. Give me a cool glass of water. Jane has got a new pair of gloves. I sold a superior yoke of oxen, because they were not well matched.

REM. 8-9. Texas is larger than any state in the Union. The Bible is more valuable than any book. Of all the other nations, Russia is the most extensive. Rhode Island is the smallest of the other states. Edwin is the tallest of his brothers.

REM. 10. You cannot be engaged in a more nobler employ ment. The nightingale's voice is the most sweetest in the grove. Virtue confers the supremest dignity on man. A worser calamity could not occur in a lesser time. This sentiment has become too universal to be easily changed. The king is the chiefest man in the nation.

REM. 13-14. Go quick to school: enter the room slow and light. That letter was written neat. I am exceeding sorry to learn that he has become so extreme negligent. He told us what a long journey he had taken. This weather makes

you look coldly. The apples taste sweetly. Open your hand widely.

REM. 16.—Tell them boys to bring me them books. Give me that there knife, for this here one is not sharp.

ARTICLES.

5. Kirkham was a better teacher than a writer. In summer, the days are longer than nights.

REM. 6.—1. He brought me the pen and the ink; and I gave him the book and the slate.

2. James has bought a lemon and orange. God created the heaven and earth, and divided the light from darkness; and the evening and morning were the first day. The court, prison, and even dungeon, were to him the same.

3. He may be a judge or lawyer. Neither the sun nor stars appeared for many days. We despise not the doer, but deed.

REM. 7. Solomon was a great and a good man. Texas is a large and a new state. California has a mild and a healthy climate.

The Old and New Testament constitute the Bible. He has traveled both the east and west road. A black and white ox were yoked together. You may read on the fourth and fifth page.

REM. 8. Turn to the ninth and the tenth pages. Sing the first and the last stanzas. He read from both the Old and the New Testaments. He has sailed on both the Atlantic and the Pacific oceans.

REM. 9. The man is mortal. The Mathematics is the science of quantity. Daniel Webster was a member of the congress. Gen. Taylor was elected a President.

REM. 10. Oak produces acorns. Horse is a noble animal. A lion shall eat straw like an ox. A rose is the beautiful flower.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE VI.—PRONOUNS.

193. Pronouns agree with their substantives in gender, person, and number.

EXAMPLES :—"Abram went up out of Egypt; *he*, and *his* wife, and *all that he* had."—*Gen.* 13 : 1. "All the land *which thou* seest, to *thee* will *I* give *it*."—*Id.* 13 : 15.

REMARKS.

1. When the antecedents, taken together, are of different persons, the first is preferred to the second, and the second to the third; as, "*He* and *you* and *I* do *our* duty."—" *He* and *I* do *our* duty."—" *He* and *you* do *your* duty."

2. When the antecedent is common gender, singular number, the pronoun must be masculine; as, "Let every pupil obey *his* teacher."—"A Christian loves *his* God."—"No one should commend *himself*." The use of the *plural* in such cases, is improper; as, "No pupil should disobey *their* teacher." A clumsy circumlocution is sometimes adopted; as, "If any *man* or *woman* shall violate *his* or *her* pledge, *he* or *she* shall pay a fine."

3. If a collective noun expresses many as one whole, the pronoun must be in the neuter singular; but, if it expresses many as individuals, it must be plural; as, "A nation has *its* troubles."—"The court disagrees in *their* opinions."

4. The use of different numbers, in the same person, is improper; as, "I sought to make *you* happy; but *thou* hast brought misery upon *thyself*."—" *You* wept, and *I* for *thee*." In the first examples, *you* should be *thou*, or *thou* and *thyself*, *you* and *yourself*. In the second, *you* should be *thou*; or, *thee*, *you*.

5. *Who* is applied to persons or to objects personified; *which* to things or brutes,—to collective nouns of unity,—sometimes to children,—also, as an interrogative, to persons; as, "The *lady who*."—"The *fox who* had never seen a lion."—"The *tree which* fell."—"The *bird which* sang."—" *Which* is the man?"

In the English Bible, *which*, as well as *who*, is applied to persons; as, "There was a man there *which* had a withered hand."—*Mark* 3 : 1.

6. A change of relatives, relating to the same antecedent, is improper; as, "He is the man *that* met us, and *whom* (that) we saw."

What is the rule for the agreement of pronouns? When the antecedents, taken together, are of different persons? When the antecedent is common gender, singular number? When the antecedent is a collective noun? What is said of different numbers in the same person? To what are *who* and *which* applied? What is said of a change of relatives?

7. *That* is usually preferred to *who* or *which* after *very*, *same*, *all*; a superlative adjective; the interrogative *who*; a joint reference to different genders or species; a collective noun of unity; and where the propriety of *who* or *which* is doubtful; as, "Let *every one that* hath breath."—"Is he the *same man that* you saw?"—"All *that* can be done, will be."—"He is the *best speaker that* we heard."—"Who *that* knows him, can think thus?"—"The *boy and the girl that* we met."—"The *man and the dog that* you saw."—"The *army that* he commands, will bear down all opposition."—"They found the *child that* was lost."

8. To prevent ambiguity, the relative should be placed as near as possible to its antecedent; as, "*He that* has no compassion, resembles a brute;" but not, "*He* resembles a brute, *that* has no compassion."

9. The relative is sometimes improperly omitted; as, "He is a man (*whom*) I greatly esteem."

10. A pronoun should not relate to an adjective or verb for its antecedent; as, "Be *attentive*; without *which* you can learn nothing."—"He must *study*, for without *it* he cannot improve." It should be, for without *attention*: for without *study*.

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

The earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind. Every person should love their friend, and do good to them. No person should boast of themselves. The news has arrived; and they are unfavorable. Rebecca took goodly raiment, and put them on Jacob.

REM. 1. I and you and he will return. I and you may go, if I and he can agree.

REM. 2. Let every pupil obey their teacher. The Christian who knows their duty, loves their God. No person can with propriety commend themselves. Every one must judge of their own feelings. If any person shall violate his or her pledge, he or she shall pay a fine.

REM. 3. The nation was once powerful; but now they are feeble. The court was unanimous in their decision. The assembly was so dense that we could scarcely go through them.

The committee do not agree upon the business which has

been referred to it. The nobility usually have some title conferred on it.

REM. 4. Hear my words, O ye wise men; and give ear unto me, you that have knowledge. Surely thou hast spoken in my hearing; and I have heard the voice of your words.

REM. 5. This is Elias which was to come. He saith unto the man which had the withered hand, Stand forth. Pray to thy Father which is in secret. The cause whom I knew not I searched out. Hold fast the form of sound words, whom thou hast heard of me, in faith and love who is in Christ Jesus. Who of the two is he? Who of you will go?

REM. 6. This is the man that met us, and whom you saw. I am the Lord that maketh all things, who stretcheth forth the heavens, and which spreadeth abroad the earth.

REM. 7. He is the same man whom I saw. He was the first who came. All which can be done, will be. Let every one who hath breath, praise the Lord. Who which has common sense, can think so? He gave us an account of the men and things which he had seen. The boy and girl which we met were going to school. The army whom he commands is well disciplined. They found the child who was lost.

REM. 8. John Milton knows the prisoner, who is present. The king dismissed his minister without inquiry, who had been known to act with great discretion. He is like a beast of prey, that is void of compassion.

REM. 9. I am sure he is the man I saw. He is the best musician I ever heard.

REM. 10. Be attentive: without which your progress in education will not be rapid. He must be industrious, for without it he will not accomplish the work till midsummer.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE VII.—DOUBLE RELATIVES.

194. Double relatives always supply two cases.

EXAMPLES: "I believe *what* he says."—"He says *what* I

believe."—"Whoever runs may read."—"The Lord chastens *whomsoever* he loves."—"He chastens *him whom* he loves."

REMARKS.

1. The cases of the double relative may be both nominative, or both objective; or the one nominative, and the other objective; as, "*What* cannot be cured, must be endured."—"He told *what* he heard."—"I will take *what* is suitable."—"He is ashamed of *what* he has done."—"This is precisely *what* was necessary."

2. *Who* is sometimes used as a double relative; as, "*Who* steals my purse, steals trash." (83.)

3. Double relatives are sometimes used as adjectives with a relative understood; as, "He has *what* money (*that*) he wants."—"Take *which-ever* pen (*that*) pleases you best." (79.)

4. *What* should not be used instead of the conjunction *that*; as, "I do not know but *what* (*that*) you are the man."

5. *That* should not be used as a double relative; as, "We speak *that* (*what*) we do know."

6. *What*, denoting quantity, is sometimes an adverb; as, "Though I forbear, *what* (*how much*) am I eased."—*Job* 16 : 6.

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

I know what he will do it. What I tell you in darkness, that speak ye in light; and what ye hear in the ear, that preach ye upon the house-tops.—*Mat.* 10 : 27. Whosoever therefore shall confess me before men, him will I confess also before my Father which is in heaven; but whosoever shall deny me before men, him will I also deny before my Father which is in heaven.—*Id.* 32, 33.

REM. 4. He will not believe but what you are to blame. I had no doubt but what he would go. He could not say but what the report is true.

REM. 5. We speak that we do know, and testify that we have seen.—*John* 3. 11. Eschew that wicked is.—*Gower*. Is it possible he should know what he is, and be that he is?—*Shakspeare*.

What is the rule for double relatives? What may those cases be? Is *who* ever a double relative? How are double relatives sometimes used? Should *what* ever be used as a conjunction? Should *that* be used as a double relative? When is *what* an adverb?

EXAMPLES FOR ANALYZING AND PARSING.

I believe what he says. What cannot be cured, must be endured. He will do what is right. He thinks of what is told him. That is what he said. Whoever does no good, does harm. Whatever purifies, fortifies the heart. He that receiveth whomsoever I send, receiveth me.

He has what money he wants. Whatsoever soul that eateth any manner of blood, shall be cut off from his people. George, you may pursue whatever science suits your taste. The men will secure whosoever property they may find. Whosoever sins (which) ye remit, are remitted unto them. Eliza, take whichever pattern pleases you best. (79.)

EXERCISE.

Write examples illustrating the rule and remarks.

RULE VIII.—VERBS.

195. The verb agrees with its nominative in person and number.

EXAMPLES:—"I *write*."—"Thou *writest*."—"He *writes*."
—"We *write*."—"You *write*."—"They *write*."—"Aaron *writes*."—"The men *write*."

REMARKS.

1. Every finite verb has a nominative expressed or implied; as, "Awake: arise;" i. e. "Awake *ye*; arise *ye*."

2. A verb having a phrase or clause for its subject, is put in the third person singular; as, "*To steal is* sinful."—"That you have violated your pledge *is* evident."

3. A singular noun used in a *plural* sense, takes a verb in the plural; as, "Forty sail *are* in sight."

4. The phrase, *as follows*, must be made singular or plural, according to the sense; as, "His argument *was as follows*."—"His words *were as follow*." Here *as* is equivalent to *that which* or *those which*, and has the same government.

5. The phrase, *as appears*, is always singular; as, "His arguments *were, as appears*, incontrovertible;" i. e. *as it appears*.

What is the rule for verbs? What is said of every finite verb? Of a verb having a phrase or clause for its subject? Of a singular noun used in a plural sense? Of the phrase, *as follows*? Of the phrase, *as appears*?

6. If a collective noun expresses many as one whole, the verb must be singular ; but, if it expresses many as individuals, it must be plural ; as, "A nation *has* its troubles."—"The court *disagree* in their opinions."

The nouns *fleet, army, senate, congress, committee, meeting, school, &c.*, may take either a singular or plural verb depending on the sense. *People, mankind, nobility, gentry, peasantry, generality, commonalty, &c.*, always take a plural verb. *Aristocracy, auditory, public, &c.*, generally take a plural verb. *Remnant, nation, church, &c.*, usually take a singular verb.

7. Collective nouns, in modern usage, are more frequently employed in the plural ; as, "The *assembly were* divided."—"The *fleet were* dispersed."—"The *meeting do* not agree."—"The *council were* unanimous." Still we say, "The *meeting stands* adjourned."—"The *flock is* his object."

8. Contractions in prose should generally be avoided ; such as, *don't* for *do not* ; *hav'n't* for *have not* ; *won't* for *will not* ; *sha'n't* for *shall not* ; *mayn't* for *may not* ; *can't* for *cannot* ; *mus'n't* for *must not* ; &c.

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

You was kindly received when you was in Paris. Where was you while we was at school ? 'Thou can see how little have been done. He dares not tell a lie ; but he dare you to touch him. She need help ; but she needs not remain. (108.—3.) Sixty pounds of wheat produces forty pounds of flour. Circumstances alters cases. A variety of pleasing objects charm the eye. There is often eight or ten of them. A great number of spectators were present. The rich oppresses the poor. Will thou set thine eyes upon that which are not ? Who has woe ? Who has sorrow ? They that tarries long at the wine : they that goes to seek mixed wine.

REM. 1.

Boston, May 3d, 1843.

Dear Sir,

Have just received the note favored me with this morning. In reply, must say am under many obligations for the work sent me last week on letter-writing. Shall be happy to mention any improvement which may require. So far as have examined, think the work a good one. Believe it will be

found a material aid to those for whom is intended; and hope will meet with a favorable reception.

Yours respectfully,

A. Dow.

REM. 2. To have the approbation of the great and good, are desirable. To accompany you were their chief object. That the ship, with all her crew, is lost, have been ascertained.

REM. 3. Five brace of pigeons was sold for one dollar. Ninety head of sheep was sold on the market. Fifty cannon was discharged. The foot or the horse is soon to engage the enemy.

REM. 4. His remarks were as follows. The title of the association was as follow. These circumstances are as follows.

REM. 6. The Session have adjourned. The flock are his object. The audience was much displeased, that the public has been deceived. Congress have adjourned. The court does not agree. The jury was not unanimous. The meeting stand adjourned. The assembly was divided.

REM. 8. It's not worth five dollars. It isn't any better than his book. I don't know how it is. We hav'n't learned our lesson. If you won't return, he sha'n't. You mus'n't read so fast. He didn't understand you.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE IX.—OBJECTS AFTER VERBS.

196. The object of a transitive verb is put in the objective case.

EXAMPLES:—"We heard *him*."—"Honor thy *father* and thy *mother*."—"Whom seest thou?"—"He is to write a *letter*."—"I saw *him* rowing a *boat*."

REMARKS.

1. A word, phrase, or clause, may be the object; as, "Boys love *playing*."—"Boys love *to play*."—"They like *to read*."—"I know *who will*

What is the rule for the object after verbs? What may be the object?

go."—"I hope that they are safe."—"He saw how few returned."—"God said, 'Let there be light.'"

2. Verbs, followed by a clause, usually express some operation of the mind, or a declaration, &c.; as, *wish, hope, fear, think, deem, know, perceive, pray, desire, understand, anticipate, suppose, suspect, expect; see, hear, feel; say, tell, declare, announce, assert, affirm, proclaim, report, state, show, answer, respond, reply, foretell, assure, deny; direct, order, command.*

3. *Nouns* and *adjectives*, derived from these verbs, may be followed by a clause or phrase; as, "A *thought* that he is dishonest, was not expressed."—"I am *sure* that he was there."—"A *wish* to learn."—"He is *anxious* to learn."

4. Some verbs govern an object of kindred signification; as, "*Speak* the speech."—"Say the word."—"Live the life."—"Die the death."—"Dream a dream."—"Run a race." Others govern an object which, in fact, is its subject; as, "*Trot* the horse."—"Dance the child."—"Fly the kite."—"It repented the Lord; and it grieved him."—*Gen.* 6: 6. That is, "Cause or make the horse trot;" &c.

5. A verb, used transitively, governs its own object without the aid of a preposition; as, "He would not allow it;" not *of* it.

6. Verbs that do not admit an object, should not be used transitively; as, "They grow cotton." Say *raise*, or *cultivate*. Still, a few anomalous expressions have good authority; as, "They talked the night away."—"They laughed him to scorn."—*Mark* 5: 40.

7. *Have* and *had* should not take the *infinitive* as an object; as, "He had to send the money," should be, "He was obliged to send the money."

8. Some verbs take a *direct* and *indirect* object in apposition; as, "They made *it* the plan."—"They elected *him* president."—"Thou shalt call his name John."—*Luke* 1: 13. "They called *him* Zacharias."—*Id.* 59.

The principal verbs of this class are *appoint, call, consider, choose, constitute, create, deem, elect, esteem, make, name, reckon, regard, style, think.*

9. In the passive voice, the *direct* object becomes the subject; and the *indirect*, the predicate nominative; as, "He shall be called John."—*Luke* 1: 60. (See R. 10.)

10. Some verbs take a *remote* and a *direct* object; as, "He gave *me* the pen."—"They found *him* a seat." If the remote object is placed first, a preposition, governing it, is omitted; if last, it is expressed; as, "He gave (to) *me* the pen;"—"He gave the pen to *me*."

What do verbs followed by a clause usually express? What nouns and adjectives may be followed by a clause? What do some verbs govern? What do others govern? What is said of a verb used transitively? Of verbs that do not admit an object? Of *have* and *had*? What do some verbs take? In the passive voice, what does the direct object become? What is remark 10? What is said, if the remote object is placed first?

The principal verbs of this class are *ask, bring, buy, carry, do, draw, deny, find, furnish, give, get, hand, hold, leave, lend, make, mend, offer, order, provide, present, promise, pay, pass, pour, refuse, sell, send, sing, show, teach, tell, throw, write.*

11. In the passive voice, the *direct* object becomes the subject, and the *remote* one, the object of a preposition; as, "The *pen* was given to *me*."—"A *seat* was furnished him, or for him." This order should not be reversed; as, "I was given a *pen*."—"He was taught *grammar*." Make *pen* and *grammar* the subjects.

12. In some cases, the remote object is used only with a preposition; as, "He made a fire *of coals*."—"I told him *of his brother*."—"I told the *case* to him."—"I asked a favor *of him*."—"I asked *of him* a favor."—"I asked him a favor *or for a favor*."

13. A *clause* may form either the *direct* or *indirect* object; as, "He told *how this was done*."—"It depends *on who they are*."

14. An indirect object may be used with the clause; as, "I said *that he must go*."—"I said *to him*, that he must go."—"I told *him*, that he must go."

15. The object may take a *substantive, adjective, or verbal attribute*; as, "I made the boy a *scholar*."—"I made the boy *happy*."—"I made the boy *study*." The verbal attribute is the *infinitive* or *participle*; as, "See the fire *burn* or *burning*."

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

He I must punish; but she I will forgive. He that is my enemy, I have delivered. Thou only have I chosen. He they bound in chains. They that honor me I will honor. *Who did you see? She who we met, you saw at the Springs. Who, having not seen, we love. He and they we know; but who are you? Who did they appoint?

REM. 5. No one should practise of stealing. The teacher does not allow of such remarks. It relates to the noun *book*, to which it limits. They do not want for encouragement. He shall not want for any thing. His servants ye are, to whom ye obey.

In the passive voice, what does the direct object become? Should this order be reversed? How is the remote object used in some cases? What may a clause form? What may be used with the clause? What may the object take? What are these attributes? What is the verbal attribute?

REM. 6. They grow rice and cotton. Go, flee thee away into the land of Judea. He could not refrain from enlarging himself on the subject. He resolved himself to go. I sit me down a pensive hour to spend. You may lie the book on the desk. Milton sat his hat on the table.

REM. 7. I have to return the book. We had to send the money at the time. He has to write a letter.

REM. 11. He was furnished a seat. Kossuth was offered a large plantation in Texas. She was promised a present by her mother. They were asked the question. I was taught grammar.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE X.—SAME CASES.

197. Intransitive and passive verbs have the same case after as before them, when both words refer to the same thing.

EXAMPLES:—"His name is John."—*Luke 1 : 63.* "He returned a friend, who came a foe."—*Pope.* "I knew it to be him."—"He being a judge, they listened to him."

REMARKS.

1. Verbs which admit the same case before and after them, are called *copulative verbs*. The principal *copulas* are the *ten* variations of the verb *to be*; as, *am, art, is, are, was, wast, were, be, been, being*; and a few others; as, *become, seem, appear, &c.*; and the passives of *deceiv, styl, call, name, consider, esteem, &c.*; as, "You *are* Brutus."—"She *sits* a queen."—"He *stands* or *remains* a monument of greatness."—"He *became* a sot; and he *died* a madman."—"Nero *reigns* a Titus, if he will."—*Pope.*—"He *is esteemed* a friend."—"He *was made* a Judge."

2. Here the *copula* constitutes the simple predicate: whatever is joined to it makes it complex; as, "He *is*."—"He *is a man*." (162.—Model.)

3. The *copula* will agree with that term which is properly its subject as, "The wages of sin *is death*."—*Rom. 6 : 23.* "Who *art thou*?"—*John 1 : 19.*

What is the rule for the case before and after intransitive and passive verbs? What are those verbs which admit the same case after as before them, called? Which are the principal copulas? With what will the copula agree?

4. Both terms may either precede or follow the copula; as, "*He is*."—*John* 1: 27. "*Art thou Elias?*"—*John* 1: 21.

5. A phrase or clause may form one or both terms; as, "*To enjoy is to obey.*"—*Pope*. "*That a Judge should be bribed is a disgrace.*"—"The opinion is that he will go."

6. When the infinitive or participle has no subject, the case after it is the predicate nominative; as, "*He is a judge.*"—"To be a judge."—"Being a judge."—"He is known to be a judge."—"His being a judge."—"He thought of being a judge."—"I knew his being (or of his being) a judge."—"You thought of its being *he*."—"They were sure of its being *I*" (190.—6.)

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

It is me. It is him. It is them. I would go, if I was him. You would not accept the book, if you were her. Is it him? Was it them? Did you know it was her? I knew it to be she. You understood it to be they. Whom art thou? Who do you think me to be? Whom do men say that I am? He does not know whom they are. Whom do you say they are? He thought it to be I; but it was not me. Do you know whom that man is?

REM. 3. The wages of sin are death. His pavilion was dark waters and thick clouds. The crown of virtue is peace and honor. His chief occupation and employment were controversy. Life and death is the power of the tongue. It are the men.

EXERCISE

Write examples illustrating the rule and remarks.

RULE XI.—INFINITIVES AND PARTICIPLES.

198. Infinitives and participles relate to nouns or pronouns as their subjects.

EXAMPLES:—"We saw the vessel sail."—"We saw the vessel sailing."—"See the fire burn, or burning."—"She lives to love all, and to be loved by all."—"She lives loving all, and loved by all." Compare with the preceding: "*She lives and*

What may form one or both the terms? What is the case after an infinitive without a subject? To what do infinitives and participles relate?

loves all, and *is loved* by all."—"The people stood *beholding*" (him).—*Luke* 23: 35.

REMARKS.

1. The participle is the *assumed* predicate, or attribute of the verb; as, "He *approaching*, they fled;" i. e. "When he approached, they fled."—"The Son of man came *eating and drinking*."—*Mat.* 11: 19.

2. The infinitive, like the participle, is often the *assumed* verbal attribute; as, "Let the twig *fall*."—"Time *to come* is future."

3. Infinitives and participles are *absolute* when the agent of the action expressed is indefinite (199.—NOTE 2.); as, "A hope *to escape* cheered him."—"To obey is *to enjoy*."—"To be always *preaching* is impossible."—"Caviling or objecting upon any subject, is much easier than *clearing up* difficulties."—*Butler*. (In the last example, the infinitive is preferable.) (See Rem. 5.)

4. The *concrete* idea denoted by an *infinitive, adjective, or participle*, with an infinitive before, or both before and after the copula, is expressed in the *abstract*; as, "To be contents him;" i. e., *existence*.—"To die is to sleep;" i. e. (*abstractly*), "Death is a sleep."—"To be wise is to be great;" i. e. (*abstractly*), "Wisdom is greatness."—"To be satisfied is to be contented;" i. e., "Satisfaction is contentment."

5. When the concrete idea is to be limited to a particular object, the subject of the infinitive may be introduced by *for*; as, "It is time (*for us*) to go."—"For men to search their own glory is not glory."—*Prov.* 25: 27.

6. To, before the infinite, is a *prepositional auxiliary*: as a *preposition*, it may join the infinitive to almost any part of speech: as an auxiliary, it changes the finite verb into an infinitive: hence, some have called the latter the *prepositional mode*.

I. As a *preposition*, it joins the infinitive as an adjunct—

1. To a noun; as, "He has a *faculty to write*."
2. To a pronoun; as, "I desired *him to write*."
3. To an adjective; as, "He is *anxious to write*."
4. To a finite verb; as, "He *appears to write*."
5. To another infinitive; as, "I wish him *to learn to write*."
6. To a participle; as, "I saw him *learning to write*."
7. To an adverb; as, "He is old *enough to write*."
8. To a preposition; as, "I was *about to write*."
9. To a conjunction; as, "He does better *than to write*."

What is the participle? Is the infinitive ever assumed? When are infinitives and participles absolute? How is the concrete idea denoted by an infinitive, adjective, or participle, often expressed? How is the concrete idea limited to a particular object? What is the *to* before the infinitive? As a preposition, what may it do?

II. As an *auxiliary*, it changes the *finite verb* to an *infinitive*, thus :—

When we wish to utter a command, we use the simple verb or *Imperative* mode, generally with the subject omitted; as, "*Awake; arise.*" By placing the nominative before it, it becomes the *Indicative*; as, "*We awake.*"—"They arise." By supplying *may*, or *can*, &c., it becomes the *Potential*; as, "*We may awake.*"—"He can arise." By putting *if* before it, it becomes the *Subjunctive*; as, "*If we awake.*"—"If he arise." By prefixing *to*, it becomes the *Infinitive*; as, "*To awake.*"—"I told him *to arise.*" By assuming the attribute, it becomes the *Participial mode*; as, "*We awaking, saw him arisen.*"

NOTE.—*May*, *can*, &c., and *to*, are parsed as parts of the verb; the additions to form the other modes, are parsed separately: they govern the mode, it is true, but they are not a part of it.

7. The infinitive may be used as a *substantive*, *adjective*, or *adverbial element*.

199. As a substantive element, it may stand for—

1. *Subject*: as, "*To err* is human."—"To rule or to obey is easy."
2. *Subject* after *than* in comparison; as, "*To give* is better than to receive (is)."
3. *Predicate nominative*; as, "*His object* is *to improve*;" i. e., *improvement*.
4. Both *subject* and *predicate*: as, "*To steal* is *to pilfer*."
5. *Subject* after the copula, represented by *IT* before it; as, "*It* is useful *to study*."—"It is right *to obey*."
6. An *object*; as, "*They began to work*" (the work).—"He desires, (what?) *to speak*."
7. An *object* with another; as, "*He taught me (what?) to write*."
8. An *object* after the passive, with the remote object made the subject; as, "*I was taught to read*," or, *reading*.

NOTE 1.—In no. 5, the inceptive *it* represents the phrase in italics, thus: What is useful? Ans. *It*; i. e., *to study* is useful.

NOTE 2.—"The *infinitive absolute* may take an indefinite subject introduced by *for*; as, "*For one to sing* is pleasant."

NOTE 3.—"The infinitive in an abridged proposition (181) often relates to the subject of the principal clause; as, "*To confess the truth, I was in fault.*" (*If I confess, &c.—then I was, &c.*)

200. As an adjective element it may be,—

1. *Active* after the copula; as, "*He is to write*" (will write).—"They are *to go*."—"He was seen *to depart*."—"Being seen *to return*."
2. *Passive* after the copula; as, "*A pen is to be used*" (is useful).—"It is *to be redeemed*."—"They seem *to be respected*" (are respectable).

3. *Assumed* of the subject; as, "Time to come (*coming* time) is future."
—"A book to be desired (*desirable*) is offered."

4. *Assumed* of the predicate; as, "This is a carriage to be fancied."

5. *Assumed* of the object; as, "See the ship sail or sailing."—"It is better for him to be punished, than for the law to be broken."

6. *Assumed* in apposition; as, "His duty to repent (*repentance*) impressed him."—"Spare them the task, to read, to nod, to scoff, condemn."

NOTE.—In these examples, the infinitive is the *adjective* or *verbal* attribute. In 1 and 2, it relates to the subject of the copula for its subject (*Rule* 11). In 3, 4, and 5, it relates to the noun which it limits in each, as a subject. In no. 6, it is a verbal noun in apposition with the noun which it limits (*Rule* 2).

201. As an adverbial element, it denotes—

1. *Cause* or *reason*; as, "He will rejoice to go;" i. e., for this *cause* or *reason*.—"They delight to please."

2. *Purpose* or *design*; as, "They came to learn."—"He stood up to read."

3. *Result* or *consequences*; as, "He is willing to suffer."—"You are liable to be robbed."—"I am now ready to be offered."

4. *Desire* or *intent*; as, "He is ambitious to rule."—"We are anxious to succeed."—"He was resolved (With what *intent*?) to conquer."

5. *Manner*; as, "They appear (How?) to fast."—"She seems to under stand."

6. *Degree*; as, "The fruit is good (In what *degree*?) to eat."—"He speaks sufficiently loud to be heard, loud enough to be heard, so loud as to be heard, too low to be heard."

NOTE 1.—In no. 2, *for*, denoting a *purpose* or *design*, anciently preceded the infinitive; as, "What went ye out for to see?"—*Mark* 11: 8. —"He stood up for to read."—*Luke* 4: 16.

NOTE 2.—The infinitive, when not a verbal noun, is parsed by *Rule* 11: when *absolute*, by *Rem. 3, Rule* 11: or, supply a subject, 199, *Note* 2.

NOTE 3.—An irregular phrase may precede or follow the copula; as, "*Death or victory*;" "*Once for all*;" "*'Now or never,'* was the reply."—"Their motto is '*Light and liberty*.'"

NOTE 4.—In abridging an infinitive, if it has a *subject*, change it to the *possessive*; as, "*To walk* is healthy:" abridged, "*Walking* is healthy."—"For him to walk is healthy:" abridged, "*His walking* is healthy."

NOTE 5.—The active voice of the verbs *bid*, *dare*, *need*, *make*, *see*, *hear*, *feel*, *help*, *let*, &c., take the infinitive after them, without the preposition *to*; as, "He bids me *come*."—"You need not go."

How is the infinitive when not a verbal noun parsed? How, when absolute? What of an irregular phrase? How is an infinitive with a subject abridged? What verbs are followed by the infinitive with *to* omitted?

6. *To* should not be used alone for the infinitive; as, "I did not go, and I do not intend to" (go).

7. The two parts of the infinitive should not be separated; as, "Teach pupils *to carefully examine* every principle," should be, *carefully to examine*, or *to examine carefully*.

8. An infinitive or participle used as a noun, may be modified in all respects as the verb; as, "Much depends on your *writing frequently*."

9. A participle used as a noun, with an adjective, or a possessive noun or pronoun before it, takes *of* after it; as, "*The worshipping of* idols, *such worshipping of* idols, *their worshipping of* idols, or the *Jews' worshipping of* idols, was sinful."

10. With a possessive, *of* is sometimes omitted; otherwise both must be used, or both be omitted; as, "I knew of his *father's* being a judge,"—"By *the* observing of these rules, or by observing these rules, he became eminent."

Of is inadmissible when a preposition follows the verbal noun; as, "His depending *on* promises proved his ruin."

11. The perfect participle, and not the past tense, should follow *have* and *be*; as, "I have *seen*," (not *saw*).—"The letter is *written*," (not *wrote*.)

12. The perfect participle must not be used for the past tense; as, "I *did*," (not *done*).—"I *saw*," (not *seen*).—"I *ran*," (not *run*.)

13. *Have* and *had* before *come*, *gone*, *risen*, *fallen*, *grown*, *flown*, are used in preference to the verb *to be*; as, "He *has* come;" not *is* come; &c.

14. The imperfect participle should not be used for the perfect; as, "I want my coat *mending*" (mended).

EXAMPLES FOR ANALYZING AND PARSING.

199.—1. To steal is sinful. To study good books is useful. To praise God is the duty of all men.

2. To obey is to enjoy. To be wise is to be great. To parse correctly is to understand correctly.

3. It is sinful to steal. It is our duty to repent. It is pleasant to see the sun.

4. I hope to see you. I wish to write. He desires to speak. Boys love to play.

Should the two parts of the infinitive be separated? How may a verbal noun be modified? What is said when it has an adjective or possessive before it? Is *of* ever omitted? When is *of* inadmissible? Is the past tense used after *have* and *be*? Is it correct to say, "I done the work?" Why not? When are *have* and *had* preferable to the verb *to be*? Is it correct to say, "I want my coat mending?" How should it be?

5. I heard him speak. I saw the twig fall. I urged him to return. I wish you to write. You told him to study.

II.

1. They are to walk. The ship is to sail.—2. He is to be taught. His rights are to be respected.—3. Time to come is future. An object less to be desired could not be found.—4. This is a book to be valued. They have a carriage to be fancied.—5. He left the coat to be mended. They think it is best for him to be punished.—6. His duty to repent impressed him. Their anxiety to succeed was great. A hope to return was entertained.

III.

200.—1. They will rejoice to assist you. She is delighted to please you. He will rejoice to hear the news. You may well lament to witness such reverse of fortune.

2. They came to learn. You may remain to study. We went to see them. He left me to help you. He stood up to read.

3. He is not willing to suffer heavy losses. He is unwilling to be punished. You are liable to be injured. I am now ready to be offered.

4. He is ambitious to govern. She is anxious to succeed. They are resolved to conquer.

5. He appears to learn. They appear to fast. She seems to understand. You appear to behave with propriety. They seem to be delighted.

6. The fruit is good to eat. The fact is easy to be understood. The work is hard to be performed. He is too young to walk. She was so artful as to escape.

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

201.—REM. 5. He bids me to come. We dare not to return. You need not to go. Hear the bell to ring.

REM. 6. I did not go, and I do not intend to. He walks, and I wish to.

REM. 7. Instruct him to carefully observe these things.

Strive to seriously impress him. They wished him to then be their king.

REM. 9. By the obtaining wisdom, you will command esteem. By obtaining of wisdom, you will command esteem. This was a forsaking his duty. His teacher does not allow any calling ill names. Noah prepared an ark for the saving his house. Their parting his raiment was a fulfilling the Scriptures.

REM. 11. I have saw all the works that are did under the sun. The letter is well wrote. He has went in great haste. John had went before him. He has spoke a long time. They have drank enough. You are froze.

REM. 12. I seen he was offended. Milton done the work as he was directed. They come here yesterday. He drunk their health. The horse run a mile. He begun to study. John done the example. We known them well.

REM. 13. When he was set down on the judgment seat, his wife sent unto him. They were come into a place called Golgotha. Our lamps are gone out. When the even was come, he sat down with the twelve. The price of wheat is fallen. The grass is grown. The bird is flown.

REM. 14. He wants his handkerchief hemming. These roads should be repairing. He must have his coat mending.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE XII.—VERBS AND PRONOUNS.—PLURAL.

202. When two or more singular nouns or pronouns are taken together, a verb or pronoun, to agree with them, must be plural.

EXAMPLES :—"John and Job, *who* obey *their* teacher, *improve*."—"He and I *do our* duty."

REMARKS.

1. When nouns or pronouns are thus employed, they are generally connected by *and*, expressed or understood.

What is the rule for nouns or pronouns taken together? How are such usually connected?

2. A singular nominative and an adjunct, connected by *with*, should not take a plural verb; as, "The ship, with the crew, *was* lost:" (not *were*.) If the verb is made plural, *and* must take the place of *with*; as, "The ship *and* crew *were* lost."

3. When the nominatives united by *and*, denote the same object, they are in apposition, and the verb must be singular; as, "That great *patriot and statesman* is no more."

4. When singular nouns connected by *and*, are preceded by *each*, *every*, or *no*, the verb must be singular, being understood to all except the last; as, "*Each* boy, and *each* girl, studies."—" *Every* leaf, and *every* twig, and *every* drop of water, *teems* with life."—" *No* book, and no paper, *was* arranged."

5. A verb may agree with the first noun, and be understood to the rest; as, "*Thy beauty walks, thy tenderness, and love.*"—*Thomson*.

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

Virtue and good breeding renders its possessor truly amiable. Rome and Carthage was once powerful states. Esteem and love was never to be sold. Time and tide waits for no man.

REM. 2. The ship, with all her crew, were lost. The gentleman, with his whole family, have arrived.

REM. 3. Each man, and each boy, have presented their request. Every day, and every hour, have their cares and their joys. Every eye, and every heart, were joyful. No oppressor, and no tyrant, triumph here.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE XIII.—VERBS AND PRONOUNS.—SINGULAR.

203. When two or more singular nouns or pronouns are taken separately, a verb or pronoun, to agree with them, must be singular.

What of a singular nominative and an adjunct connected by *with*? When the nominatives united denote the same object? When preceded by *each*, *every*, or *no*? May the verb agree with the first noun? What is rule 13?

EXAMPLES:—"John or Job, *who* obeys *his* teacher, *improves*."—"Neither John nor Job *reads*."

REMARKS.

1. When one substantive is excluded, the verb agrees with the other, and is understood to the one excluded; as, "Not John, but *Job* *was* there."—"John, and not (but not) Job, *was* there."—"John, not Job, *was* there."

2. Substantives are taken separately by the use of *or*, *nor*, *as well as*, and *also*. One is excluded by the use of *but not*, *and not*, *not*.

3. When nominatives, taken separately, are of different persons, the verb agrees with the one next it; as, "Either he or *I am* wrong."—"You or *he is* wrong."—"I or *thou art* wrong." This is inelegant; and the verb should follow each substantive; as, "Either *he is* wrong, or *I am*."

4. When the substantives are of different numbers, the verb is understood to one; as, "John, or his brothers *were* there."—"Either his *brothers*, or John *himself was* there." Better thus: "John *was* there, or his brothers *were*."

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

John or James intend to favor us with their company. Wealth, as well as merit, command respect. Neither fear nor jealousy affect him. John, and James also, attend to their duty.

REM. 1. Virtue, and not wealth, constitute the happiness of a people. Not industry, but idleness produce many vices. John, and not his brothers, were there. Strong proofs, not a loud voice, produces conviction.

REM. 3. Either thou or he art to blame. You or I are concerned. You or William have done wrong. Either George or I has the work to perform.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE XIV.—ADVERBS.

204. Adverbs modify verbs, adjectives, and other adverbs.

What if one substantive is excluded? How are substantives taken separately? How is one excluded? What if they are of different persons? What if the substantives are of different numbers? What is the rule for adverbs?

EXAMPLES :—" He was *then* at college studying *diligently*; and he had *most certainly* gained *very* high renown."—*Duffield*.

REMARKS.

1. The adverbs *yes, yea, ay, aye; nay, no; amen; viz., namely*, and *to wit*, are used independently; as, "Will he go? *Yes*."—"Is he here? *No*." (180.)

2. An adverb sometimes modifies a preposition; as, "He sailed *nearly* round the globe."—"Mozart, *just before* his death, said." (126.-2.)

3. In the grave style, after verbs of motion, *hither, thither, whither*, are used; but, in the common style, *here, there, where*, are used; as, "We are *here*."—"You are *there*."—"Where did he go?"

4. *From hence, from thence, from whence*, (though *from* is superfluous,) constitute an authorized idiom.

5. The use of *how* with or for *that* is wrong; as, "He said *how* he would go." Expunge *how*.

6. *No* should not be used for *not* to modify a verb: as, "Will he go or no?" (not.) *No*, as an adverb, relates only to comparatives: as, "*No* more;"—"No wiser;"—"No sooner."

7. *Where* should not be used for the phrase *in which*; as, "They formed a protestation, *where* (*in which*) they repeated their former claims."

8. Two negatives destroy the negation, and are sometimes elegantly used to express affirmation; as, "You are *not unacquainted* with him;" i. e. "You are acquainted with him."—"Nor did they *not* perceive the evil plight."—*Milton*. But the use of two negatives to deny, is vulgar; as, "I could *not* wait *no* longer." Change *no* to *any*, or expunge *not*. one is sufficient.

9. The repetition of a negative adds force to the negation; as, "*No, never, never, never*."

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

REM. 3. Bring the pen hither to me. He will go thither at your request. Whither are you going?

REM. 4. From hence we draw this conclusion. He went to Buffalo, and from thence to Rochester. From whence comest thou?

What adverbs are used independently? Does an adverb modify a preposition? When are *here, there, where*, used? What is said of *from hence, &c.*? Of *how*? Of *No*? Of *where*? Of two negatives? Of the repetition of a negative?

REM. 5. It was told me how that the Jews laid wait for the man. He showed how he had seen an angel in his house. She ran in, and told how Peter stood before the gate.

REM. 6. I cannot say whether he will go, or no. He can tell whether it is the same, or no.

REM. 8. He don't know nothing about it. Do you not know nothing about it? We cannot by no means justify such an act. I do not wish to present no such argument.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE XV.—PREPOSITIONS.

205. Prepositions show the relation of ideas.

EXAMPLES:—"Love of glory."—"Leave him at Rome."—"Be diligent in study."—"Come to me."—"Deal prudently with him."

REMARKS.

1. *For*, before the subject of an infinitive, has usually no antecedent term of relation; as, "*For* me to live is Christ."—*Philip*. 1: 21.

2. The proper terms of the relation are those which will correctly answer to *what*, before and after the preposition. If one term is obvious, find the other in this way; as, "Of every clean beast, thou shalt take to thee by sevens."—*Gen*. 7: 2. *What* of every clean beast? Ans. "*Shalt take* of every clean beast." *What* to thee? Ans. "*Shalt take* to thee." *What* by sevens? Ans. "*Shalt take* by sevens." Again: "And precious shall their blood be in his sight."—*Ps*. 72: 14. *What* in his sight? Ans. "*Precious* in his sight." To parse correctly is to understand correctly; but to assign to words a relation which a well-expressed sense does not require, is to pervert the legitimate object of parsing.

3. The terms of the relation are often transposed; as, "*Unto* the angel of the church in Sardis *write*."—*Rev*. 3: 1. "*To* him that overcometh, *will* I give to eat of the tree of life."—*Id*. 2: 7. "*From* real life but little more *remote* is he."—*Young*. "As Atlas *groaned* the world *beneath*, we groan beneath an hour."—*Id*.

4. Let a reason be given for the relative terms selected; as, "In what character Butler appeared, is unknown." *In* shows the relation between

What is the rule for prepositions? When has *for* no antecedent term? What are the proper terms of the relation? Are the terms of the relation ever transposed? For what should a reason be given?

appeared and *character*, because it is suggested, that Butler appeared in some character.

5. In general, a preposition should not be separated from an interrogative which it governs; as, "*Whom* did you speak *to*?" Better; "*To whom* did you speak?"—But never; "*Who* did you speak *to*?"

6. Two prepositions, taken together, sometimes form but one relation; as, "It was made *according to* the plan."—"They abide *over against* me."—*Num.* 22: 5. "As the mountains are *round about* Jerusalem, so the Lord is *round about* his people."—*Ps.* 125: 2. (128.—3.)

7. Two prepositions relate sometimes to the same noun; as, "Man's passions and interests mix *with*, and are expressed *in*, the decisions of the intellect."—*Channing*. Though inelegant, this often contributes to perspicuity and brevity, and is sanctioned by good authority. In the law style, it is almost indispensable.

8. *Than* often governs *who* or *which* in the objective; as, "Alfred, *than whom*, a greater king never lived."

9. The preposition used must express the relation intended; as, "He discourses *upon* this subject *with* great fluency."

10. *In* implies a *place where*; while *into* implies *entrance*; as, "He stepped *into* a coach, and rode *in* it."

11. *At* is used before names of *houses, villages, and foreign cities*; and also after the verbs *touch, arrive, and land*; as, "He boards *at* the American."—"He resides *at* Cleveland."—"At Rome."—"At Pekin."—"We touched *at* Liverpool on the 1st, arrived *at* Boston on the 18th, and landed *at* New York on the 20th ult."

12. *In* is used before names of *countries, and of large cities* not foreign; as, "He lives *in* France."—"In Persia."—"In Boston."

13. In speaking of one's location in a city we say, "His store is *in* Penn Street."—"He boards *at* No. 112."

When both are mentioned together, one preposition is omitted; as, "He lives *at* No. 36, Penn Street;" or, "He lives *in* Penn Street, No. 36."

Correct, analyze, and parse the following exercises in

FALSE SYNTAX.

REM. 5. Who did you speak to? Who is the book designed for? Whom do you labor for?

From what should a preposition, in general, not be separated? Do two prepositions ever form but one relation? Do two prepositions ever relate to the same noun? What of *than*? What must the preposition used express? What do *in* and *into* imply? How is *at* used? How is *in* used? What preposition precedes the name of the street in which one resides? What precedes the number? What if both the street and number are mentioned?

REM 8. Washington, than who, a more prudent man was never intrusted with power. Than who, no one could do better.

REM. 9. He walked by a staff with moonlight. He found a great difficulty of writing. He has a capacity in learning. He accuses me for having done this. I have a great abhorrence to such things. This is very different to that. He is reconciled with his brother. Virtue and vice differ widely with each other. You may safely confide on him. He went above stairs. They have gone in the garden. Divide this among the two. He is lost between the multitude.

REM. 10. He went in the meadow and walked into it. He stepped in the coach.

REM. 11, 12. We board in the National. He resides in Pekin. We live at Boston. You live at New-York. He lived many years in Rome. I like to reside at Baltimore.

REM. 13. He resides at Wood street in No. 84. We reside in No. 42, Penn street. He resides at State street, No. 16.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE XVI.—OBJECTIVES AFTER PREPOSITIONS.

206. The object of a preposition is put in the objective case.

EXAMPLES:—"Peter said *unto him*, thy money perish *with thee*."—Acts 8: 20. "*Upon* a set *day*, Herod, arrayed in royal *apparel*, sat *upon* his *throne*, and made an oration *unto them*."—*Id.* 12: 11.

REMARKS.

1. The preposition and its object constitute a phrase, used as a constituent part of a sentence. It may be considered as the *expansion* of a corresponding *word* element; as, "*Wise men*" — "men of *wisdom*."—"She is *well*;" i. e. *in health*. "*Now* — *at this time*." (176.)

What is the rule for the object of a preposition? What do a preposition and its object constitute? How may it be considered?

2. The prepositional phrase may, like the infinitive, be used as a *substantive, adjective, or adverbial* element. (198.—7.)

207.—I. As a *substantive* element, it may be—

1. A *subject*; as, "*Towards the earth's center* is down."
2. *Predicate nominative*; as, "Up is *from the earth's center*."
3. Both *subject* and *predicate*; as, "*From the east* is *towards the west*."
4. A *remote object*; as, "He speaks (What?) *of the fact*."

II. As an *adjective* element, it may limit—

1. The *subject*; as, "A lady *of fashion* was there." (176.)
2. The *copula*, referring to the subject; as, "He is *without friends*."
3. The *predicate nominative*; as, "He is the king *of France*." (178.)
4. The *object*; as, "I saw a gentleman *from Italy*."

NOTE.—The adjective phrase may denote *identity, source, material, state or condition, &c.*; as, "The city *of Paris*"; The record *of John*; A pen *of gold*; She is *in health*."

III. An *adverbial* phrase element may denote some relation of *time, place, purpose, cause, degree* or *manner*.

1. Of *time*; as, "He left (When?) *on Monday*." (124.)
2. Of *place*; as, "We sat (Where?) *on the sofa*."
3. Of *purpose* or *design*; as, "We travel *for pleasure*."
4. Of *cause* or *reason*; as, "He left *from necessity, by request*."
5. Of *manner*; as, "He rode (How?) *in great haste*."
6. Of *degree* or *quantity*; as, "He is *two years* older than his sister;"
- a. "He is older (How much?) *by two years*, than his sister."

NOTE.—Phrases of *manner* may denote, 1. *Origin* or *source*: "It was made *by God*, came *from God*."—2. *Agency*: "Given *by Moses*."—3. *Instrument, means*: "He walks *with a staff, by moonlight*."—4. *Material*: "The pen is made *of gold*."—5. *Association*: "Came *in company with each other*; joined *in marriage*."—6. *Result* or *consequence*: "He is prepared *for death, for happiness*."

EXAMPLES FOR ANALYZING AND PARSING.

I.

1. From the earth's center is up. Towards the earth's center is down.

2. From the east is towards the west. Up a river is towards its source.

3. He speaks of the fact. I will reflect upon your case. They told of him. He gave the pen to me. I told the fact to him. I told him of the fact. I spoke of the fact to him.

How may the prepositional phrase be used? What may an adverbial phrase element denote?

II.

1. A lady of fashion was there. The light of the sun is pleasant. The city of Moscow was burned. That man in the coach is my brother. The lad with him is his son.

2. He is without friends. She is in health. The trees are in blossom. Lying is beneath contempt. They are above suspicion. They are under false impressions.

3. He is the king of France. You are a gentleman from the South. He is a man in health. They are soldiers on foot.

4. They saw a lady from England. She was visited by many ladies of fashion. They came from the city of Rome. Scott took the city of Mexico.

III.

1. He left on Monday. The cars left at one. I must return in the morning. He may continue through the day. You will remain during the debate. He crossed the ocean six times.

2. We sat on the sofa. Calhoun died at Washington. Joseph was sold into Egypt. Columbus sailed from Palos. Adam was driven out of Paradise. The Israelites went to Canaan. The Romans passed under the yoke.

3. She reads for instruction. He left in search of gain. They came with a design of speaking. Orders were sent for him to return. This engine was used for raising water.

4. He was arrested for stealing. He left from necessity. They retreated through fear. The horse ran from fright.

5. He rode in great haste. They followed on foot. We write with a pen. The Greeks took Troy by stratagem.

6. He is four years older than his sister. The wall is six feet high. She is modest to excess. The fruit is good for eating. David is the oldest of my pupils.

NOTE.—Let the examples under this Rule, and Rule 11, be analyzed, parsed, and described, until the phrase element is familiar.

Advanced pupils, after analyzing, should tell the kind of element: others may analyze as in *Models* (161). See p. 190.

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

You may go with James and I. To who did he speak? Of who do you speak? Who does the book belong to? Let this be kept between you and I.

EXERCISE.

Write examples illustrating the rule and remarks.

RULE XVII.—CONJUNCTIONS.

208. Conjunctions unite words, phrases, or clauses.

EXAMPLES:—"Paul *and* Silas were happy, *because* they were good."—"He departed thence to teach *and* to preach."—*Matt.* 11:1.

REMARKS.

1. *That* often serves merely to introduce a clause, as the subject of a verb; as, "*That* mind is not matter, is certain."

2. Two conjunctions are sometimes taken together; as, "What rests, *but that* the mortal sentence pass?"—*Milton*.

3. *What* should not be used for *that*; as, "I will not believe *but what* he is to blame," should be, "*but that* he is to blame."

4. *If* should not be used for *whether*; nor the phrase, *other than* for *except*; as, "See *if* it rains."—"He allowed no *other* application *than* by letter." Better thus: "See *whether* it rains, or not?"—"He allowed no application, *except* by letter."

5. *And*, *or*, and *as*, often unite words in apposition; as, "That great statesman and patriot is no more."—(202.—3.) "A large gulf, or bay, was discovered."—"Nor ought *we*, as citizens, to acquiesce in this act."

6. By ellipsis, *as* becomes a relative after *such*, *many*, and *same*; as, "Such *as* (that is, which) I have give I thee."—*Acts* 3: 6. The *ellipsis* need not be supplied; and "*such as*" properly means "*that which*."

7. *As* is sometimes used with a preposition; as, "*As for* the rest, they deserve not the least notice."—*Dryden*. "*As to* these charges, I shall say nothing."—*Mott*. (129.)

8. *Than* should follow *other*, *rather*, and all comparatives; as, "Can there be any *other than* this?"—*Harris*. "Receive knowledge *rather than* choice gold."—"Wisdom is *better than* rubies."—*Prov.* 8: 11.

What is the rule for conjunctions? What is said of *that*? Of two conjunctions? Of *what*? Of *if*? Of the phrase *other than*? What do *and*, *or*, and *as*, often unite? How is *as*, by ellipsis, used? With what is *as* sometimes used? What should *than* follow?

9. When a part of a sentence is common to two other parts connected, it must be equally adapted to both; as, "Teaching *has been*, and always *should be* laudable." Do not omit *been*.

10. Conjunctions unite words in the same construction; as, "A *wise* and *good* prince."—"Susan and Mary *read* and *write*."—"He acted *wisely* and *prudently*."—"You, and *he*, and *I*, are here."—"Up and down the river."—"Go with *him* and *me*."

11. When verbs are united, they usually agree in *mode*, *tense*, and *form*, or have separate nominatives expressed; as, "Caesar *came*, *saw*, and *conquered*."—"He *came*, but *he* could not stay." To this rule, there are very many exceptions: hence,—

12. Verbs differing in *mode*, *tense*, or *form*, may agree with the same nominative, if *euphony* and *perspicuity* are preserved; as, "Who *was* and *is* from everlasting."—Bacon. "So that neither angel, man, nor world, *could stand*, or *can stand*."—Id. "Where at heart's ease he *lived*, and *might have lived*."—Dryden. "Who in youth *dost flourish*, and in age *shalt fail*."—Prior. "Whose end, both at the first and now, *was*, and *is*."—Shak. "What nothing earthly *gives*, or *can destroy*."—Pope. "Some *are*, and *must be*, greater than the rest."—Id. "We *have* not found them all, Lords and Commons, nor ever *shall do*."—Milton. "One eye *had lost* its pupil, and *was glaring*."—W. Irving. "Here thy temple *was* and *is*."—Byron. "Was yet so peculiar in its causes and character, and *has been followed*, and *must still be followed*."—Daniel Webster. "He *wishes* and *can wish* for this alone."—Coleridge. "Who *cannot teach*, and *will not learn*."—Cowper. "Were Paul on earth, (and) *would hear*, *approve*, and *own*."—Id.

"Exhausted woe *had left* him nought to fear,
But gave him all to grief."—Young.

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

REM. 3. He does not know but what you are the man. You could not believe but what the invention would prove useful.

REM. 4. See if it rains. He does not know if they did go. He would permit no other man than his brother to be present. They had no other means of conveyance than by rail-road.

REM. 8. He would rather go as stay. I think this book is

What if a part of a sentence is common to two other parts connected? How do conjunctions unite words? What if verbs are united? What is said of verbs differing in *mode*, *tense*, or *form*?

better as that. The sun is no sooner risen with a burning heat but it withereth the grass. It was no other but his father. They had no other proof except this.

REM. 9. Stealing always has, and always should, be considered a crime. John is more bold and active, but not so wise and studious, as his brother. His brothers differ and contend against each other.

EXERCISE.

Write examples illustrating the rule and remarks.

OF THE RELATION OF CLAUSES.

209. The *relation* of the united clauses is shown by their connective; i. e., the *connective* shows the added clause to be either *coördinate* or *subordinate*.

1. *Coördinate connectives* unite coördinate clauses, to form *composite* sentences.

2. *Subordinate connectives* join on subordinate clauses to form *complex* sentences.

I.

CO-ORDINATE CLAUSES AND CONNECTIVES.

210.—Coördinate clauses, by their connectives, become *copulative*, *adversative*, or *alternative*.

1. Of the simple coördinate connectives, *and* is the principal copulative; *but*, alternative: and *or*, *nor*, and *neither*, adversative. To give *emphasis*, a *correlative* is often placed in the first clause. (214.)

2. *And*, *but*, and *or*, sometimes take an *auxiliary* connective, to express some additional shade of meaning; as, "People are good; and *therefore* they are happy."

3. The principal connective is often omitted, leaving the *auxiliary* as the only connective; as, "People are good, *therefore* they are happy." If *and* or *but* can properly be supplied, the clauses are still coördinate.

How is the relation of the united clauses shown? If so, what does the connective show? What do coördinate connectives unite? What do subordinate connectives join on? What do coördinate clauses, by their connectives, become? What is said of the simple coördinate connectives? What is used to give emphasis? What do *and*, *but*, and *or*, sometimes take? Is the principal connective ever omitted?

CO-ORDINATE CONNECTIVES AND THEIR CORRELATIVES.

211.—1.—Copulative; as, *and, also; both—and; as well—as; not only—but, but also, but likewise.*

2. Adversative; as, *but, still, yet; and not; indeed—but; not—but; then—now; at first—then; and the phrases, on the one hand—on the other; at one time—at another.*

Auxiliaries of and and but; as, so, also, likewise, too; now, again, farther, moreover, besides; therefore, wherefore, hence, then, consequently; yet, still, nevertheless, notwithstanding, however, even. These auxiliaries are usually adverbs. *So* is probably never used with *but*, nor the last two, with *and*.

The first *five* usually denote a *resemblance*; the next *five*, some *addition*; the next *five*, a *deduction* or *inference*; and the last *six* a *concession*.

3. Alternative; as, *or, nor, neither, else, otherwise; whether—or; either—or; neither—nor; not—nor, neither.*

Auxiliaries of or; as, else, otherwise. *Or* is often omitted.

REMARKS.

1. Copulatives denote an *addition*; adversatives, an *opposition* or *contrast*; and alternatives offer or deny a *choice*. (See examples.)

2. Correlatives often unite two elements of the same clause; as, "Either *he* or *I* will go."—"He is both a *scholar* and a *poet*"—"A *scholar as well as* a *poet*"—"Not only a *scholar but also* a *poet*."

EXAMPLES FOR ANALYZING AND PARSING.

I.

Take off his chains, and use him well. It was the third hour; and they crucified him. I was eyes to the blind; and feet was I to the lame. He is not only illiberal, but he is covetous. The sun has risen, therefore we will resume our journey.

II.

He must increase, but I must decrease. James, and not his brother, was there. Not he, but you must go. The spirit,

Of what part of speech are the auxiliaries usually? What do the copulatives, &c., denote?

indeed, is willing, but the flesh is weak. He comes to you in the spirit of peace, yet you will not receive him.

III.

He must travel in disguise, or he will be detected. Louis Napoleon is not in favor of liberty, nor are the French people satisfied with him. Ye shall not eat of it, neither shall ye touch it. Eye hath not seen, nor ear heard. Thou desirest not sacrifice, else would I give it thee. Either he must go, or I must. She neither loves, nor cares for him. Bring your pen; otherwise you cannot write.

NOTE.—*Analyze according to previous models.*

EXERCISE.

Write examples illustrating all the coördinate connectives.

SUBORDINATE CLAUSES AND CONNECTIVES.

212.—1. A *subordinate clause* is one that limits a principal clause or element. It makes the sentence complex; as, "I know, *that he will go.*"

2. When complete, it usually has a connective, subject, and predicate (166); but it may be abridged (181); or it may be joined by incorporation (166); as, 1. "*As he appeared, they fled.*"—2. "*He appearing, they fled.*"—3. "He said, '*Let them flee.*'"

3. A *subordinate clause* may, like a phrase, be used as a *substantive, adjective, or adverbial* element. (176.—179.)

1. A *substantive* clause element is introduced by *that, but, that not, but that*, and the interrogatives, *who? whose? whom? which? what? why? when? how? wherein?* by *whom? for what? &c.*, or by *incorporation* (166—2.)

NOTE.—When a question is the subordinate clause, the interrogation point is omitted, except in a direct quotation; as, "He inquired *how we should do it*"—"He inquired, '*How shall we do it?*'" (213.)

2. An *adjective* clause element is introduced by the relatives, *who, whose, whom, which, what, that, &c.* When in apposition, it is introduced like a substantive clause.

What is a subordinate clause? What does it make? When complete, what has it? What may it be? How may a subordinate clause be used? How is a substantive clause introduced? What if a question is the subordinate clause? How is an adjective clause introduced? How, when in apposition?

3. An *adverbial* clause element is introduced by *conjunctions*, *conjunctive adverbs*, or *phrases*, relating to a *correlative adverb* in the principal clause, expressed or understood (214); or it may be abridged. (181.)

1. Of time; as, *When, while, whilst, since, before, after, whenever, ere, as, then, till, until, till now; as long as, as soon as, as often as, as frequently as.*

2. Of place; as, *Whence, where, wherever, wheresoever, thither, whither, whithersoever, everywhere, whereabouts; as far as, so far as, so far that, farther than.*

3. Of cause or reason; as, *Because, for, since, as, whereas, inasmuch, as, forasmuch as.*

4. Of inference; as, *Therefore, wherefore, hence, whence, then, now, consequently, accordingly*, used to introduce a *conclusion* or *consequence*.

NOTE 1.—These *illatives* usually have a *correlative* (214) in the clause from which the inference is deduced; as, "*Because* people are good, *therefore* they are happy." It expresses a reason or supposition, while an *illative* denotes the relative consequence.

2. A *coördinate* connective is often used with the *illative*; as, "People are good; *and* therefore they are happy." When the *correlative* is expressed, *and* is omitted: when not expressed, the clauses are *coördinate*. The *illative* is often understood; as, "If he sleeps, (*then*) he shall do well."

5. Of degree; as, *As—as, so—as, so—that, than, more—than, better—than, less—than, greater—than, the more—the more, the more—the better, the less—the greater.*

6. Of condition, motive, or concession; as, *If, unless, except, provided, provided that; lest, that, that not; though, although, notwithstanding,* however.*

Then, yet, still, and nevertheless, often stand in the principal clause as *correlatives*.

Whoever, whichever, whatever, and while, often express a concession; as, "He will go, *whoever* opposes" — "*Although* any person should oppose, yet he will go."

A *concession* is often expressed by a *comparison*, or by a *phrase* introduced by *with, without, besides, among, notwithstanding, or despite of; as,*

How is an *adverbial* clause element introduced? What do connectives of inference introduce? What are they called? What do the *illatives* usually have? What does the *correlative* express? What, the *illative*? What is often used with the *illative*? When is *and* omitted?

* *Notwithstanding*, as a conjunction, is usually *coördinate*.

"*As rich as he is, he gives nothing*" — "*Though he is rich, yet he gives nothing.*" "*Among other faults, this one is prominent.*"

7. Of manner or similarity; as, *As, just as, as if, as though.*

EXAMPLES FOR ANALYZING AND PARSING.

1. *Subject.*—That the earth is round, has been proved. Who he is, is not known. When the cars will arrive, is not certain. Will you go? is the question. From what place he came, is a mystery.

2. It is known, who they are. His desire is, that you may learn. The question is, "Shall we have liberty to speak."

3. *Direct object.*—He desires (what?) that he may speak. I saw that he would go. We know who has the book. Does he know that I am here?

4. *Indirect object.*—I was told (what?) that he would go. We are not informed who the umpire is. Much depends on who the men are.

5. *Double object.*—He told me, that the cars would soon arrive. He said to me, that I could take passage. He informed me, who the conductor was.

6. The boy *who studies*, will improve. The vessel which was sailing, has anchored. A city that is set on a hill, cannot be hid.

7. *A Clause in apposition.*—The question, who would go, was not settled. A desire, that he might speak, was expressed. They asked the question, "Who will go?" "This is the question, "Shall the bill pass?" (213.—1.)

8. *Of time.*—When he comes, I will go. He will remain, while the debate continues. They saw him, as he was returning. He has not been here, since you left. We will go, whenever he is ready.

9. *Of place.*—They visited the place where first they had lived. He has gone, whence no traveler returns. Wheresoever thou goest, I will go. Paul had been where the Greek language was universally spoken.

10. *Of cause or reason.*—People are happy, (*why?*) because they are good. We submitted, for it was in vain to resist. Since we must part, let us do it peaceably.

11. *Of inference*.—He is amiable ; therefore he is respected. He is honest ; hence we will trust him. If he goes, then you may go.

12. *Of degree*.—He is as tall as you are. She is not so amiable as her sister (is). They study less than you do.

13. *Of condition, motive, or concession*.—1. If it rains, (*on this condition*,) I shall not go. Unless he repent, he will not be pardoned.—2. Ye shall not eat of it, lest ye die. I will go, that he may be satisfied.—3. Though he slay me, (*concede this*,) yet will I trust in him. Notwithstanding he is poor, he may become rich.

14. *Of manner or similarity*.—Solomon built the tabernacle, as he was commanded. Speak as you think. Can you write the copy, as I have written it ? As ye would that men should do to you, do ye even so to them.

EXERCISE.

Write examples illustrating all the subordinate connectives in each class.

DIRECT AND INDIRECT QUOTATION.

213.—1. A *direct quotation* gives the exact words of an author ; as, "He said, '*I am he.*'"—"Then Peter said, '*Silver and gold have I none.*'"—"They said, '*We will return.*'"

2. An *indirect quotation* gives the meaning of an author, but not the exact words ; as, "They said, *that they would return.*"—"Peter said, *that he had neither silver nor gold.*"—"He said, *that he was the man.*"

REMARKS.

1. The direct quotation has the quotation marks (" "). The indirect quotation is introduced by *that*.

2. The *direct* quotation often involves the principal clause ; as, " '*Then, said he, 'give me the pen.*' " In the *indirect* quotation, the principal clause often becomes subordinate, and is introduced by *as*, to show

What is a direct quotation ? The indirect quotation ? How is the direct quotation distinguished ? The indirect ? What does the direct quotation often involve ? In the indirect quotation, what does the principal clause often become ?

authority for what is said; as, "‘He returned,’ *as he told me*, ‘before noon.’"

CORRELATIVES.

214. *Correlatives* are connectives reciprocating with each other to mark the sense more closely. Except *comparatives* and *than*, they usually stand at the head of the clauses which they qualify. Instead of clauses, they often unite parts of a clause. They may be *conjunctions*, *conjunctive adverbs*, *adverbs*, *adjectives*, or *phrases*.

Sentences united by correlatives are *compact*. In compact sentences, one or both the correlatives are often understood (182.-2.) Their natural order is often reversed.

NOTE.—Let the pupil, before analyzing the following examples, name the correlatives in all the examples, and the part of speech to which each word belongs.

EXAMPLES FOR ANALYZING AND PARSING.

Milton was *both* a scholar *and* a poet. He can write *as well as* you can. *Not only* Charles, *but* his brother was there. He *not only* saw that this was necessary, *but also* that it was predicted. *Not only* were the Jews included, *but likewise* the Gentiles. He came *truly*, *but* they did not receive him. It might, *indeed*, be a very long period, *but* it would be the last one.

At one time it was by direct communication, *at another* by dreams. *At one time* it was by history, *then* by prophecy. *At first* there is a little light, *then*, by degrees, the sun rises in full-orbed glory. *Then* he spoke by the prophets, *now* he hath spoken by his Son. *On the one hand* we have a system of types and shadows, *on the other* their complete fulfilment.

Resolve *whether* you will go, *or* not. *Either* come, *or* send quickly. *Neither* act, *nor* promise hastily. So to see thy glory, *as* I have seen thee in the sanctuary. Send *such*

What are correlatives? Where are they usually placed? What do they often unite? What parts of speech may they be?

papers, *as* you have. They are the *same*, *as* I intended to send. She speaks *so* low, *that* she is not heard. His liabilities are *such*, *that* he must fail. You are *as* tall *as* he is. She is not *so* amiable *as* her sister. *As* he thinketh in his heart, *so* is he.

The more we have, *the* more we want. *The* more wealth we have, *so much the* more liberal should we be. He has *more than* he needs. Wisdom is *better than* rubies. He is *wiser than* his teachers. She is *less* amiable *than* her sister.

Though he slay me, *yet* will I trust in him. Although he acknowledged his fault, *still* he would not recompense me. *Although* the place was unfavorable, *nevertheless* Cæsar determined to attack the enemy. *Notwithstanding* he appears indifferent, *yet* his whole fortune is at stake. *However* I may appear not to oppose your design, *yet* I shall not approbate it.

If you find him, *then* secure him. *Unless* we should be industrious, (*then*) we cannot thrive. *Except* ye repent, (*then*) ye shall all likewise perish. *Provided* these statements were true, *then* this should be your decision. *Because* people are good, *therefore* they are happy. *Therefore* doth my Father love me, *because* I lay down my life. *Therefore* we will submit, *for* it is in vain to resist. *As*, *since*, *whereas*, or *inasmuch as* it has been generally solicited, *therefore* we grant the request.

Where the Spirit of the Lord is, *there* is liberty. *Where-soever* there is faith in God, *there* God abides. *Whither* I go, (*thither*) ye cannot come. *When* that which is perfect is come, *then* that which is in part shall be done away. *Now* I know in part, but *then* shall I know even as also I am known

EXERCISE.

Write examples illustrating all the correlatives.

RULE XVIII.—INTERJECTIONS.

215. Interjections are used independently.

What is the rule for the use of interjections ?

EXAMPLE:—"Ah! think at least thy flock deserves thy care."—*Pope*.

EXERCISE.

Write ten examples illustrating the rule.

216. MODES AND TENSES.

1. A future contingency is expressed by the Subjunctive present; but a present contingency or supposition by the Indicative present; as, "If thou *for sake* him, he will cast thee off for ever."—"If he *has* money, he keeps it." This rule is not carefully observed. (103.—3.—115.)

2. Verbs and other words denoting time, must be so used, as to preserve the order and consistency of time; as, "They *have continued* now with me three days;" but not, they *continue*, &c.

3. The *present infinitive* must denote time contemporary with, or subsequent to, the verb which it follows; but the *perfect infinitive* must denote time antecedent to the leading verb; as, "He appears *to be* the man."—"I hope *to see* you."—"Nero is said *to have been* a tyrant."

4. A proposition which is always true, is put in the present tense: if not always true, it is put in the past tense; as, "Charles said, that virtue is always amiable."—"William said, that he *was* very happy."

GENERAL RULE OF SYNTAX.

217. In the formation of sentences, let every word be consistent and well adapted, and all the parts have a uniform, clear, and correspondent construction throughout.

REMARKS.

1. This rule, if carefully observed, will be of great importance to the learner; still it is too general to afford special guidance in particular cases.

2. The anomalous expressions *had rather*, *had better*, *had ought*, *had like*, and *had as lief*, though often used by good writers, should be avoided as inelegant.

Correct, analyze, and parse the following examples in

FALSE SYNTAX.

REM. 1. Though he falls, he will rise again. If he asks a

How is a future, or a present contingency expressed? How must verbs and other words denoting time be used? How the present and the perfect infinitive? What if a proposition is, or is not, always true? What is the general rule of syntax?

fish, will he give him a serpent? He will not be pardoned, unless he repents.

Though he be poor, he is contented. I would go, if I was he. If they who are of the law be heirs, faith is made void. If there be any other commandment, it is briefly comprehended in this.

REM. 2. When I visited Europe, I returned to America. I have seen him last week. I saw him this year. I never saw him this week. He that was dead sat up, and began to speak. I shall leave by the time he arrives.

REM. 3. He appeared to have been a man of letters. The apostles were determined to have preached the gospel.

Romulus is said to found Rome; and it appears to be once a powerful city. Abraham is believed to visit Egypt, and to teach the Egyptians astronomy.

REM. 4. The doctor said, that fever always produced thirst. The preacher said, that truth was immutable.

GENERAL RULE.

Rain is seldom or ever known in Egypt. He gives no more trouble than he can possibly help. It never has, and never will excite attention. The most profound critics differ among one another. He adopts the principles which he has been taught. He hath put all things under his feet, and gave him to be the head over all things to the church.—*Eph.* 1 : 22. Unto me, who am less than the least of all saints, is this grace given.—*Id.* 3 : 8. Let each esteem other better than themselves.—*Id.* 2 : 3. He hath given him a name which is above every name. 9. The brethren which are with me, greet you.—*Id.* 4 : 21. Whatsoever ye do, do it heartily.—*Colos.* 3 : 23. There appeared unto them cloven tongues like as of fire;—and it sat upon each of them.—*Acts* 2 : 3. He seeing Peter and John about to go into the temple, asked an alms.—*Id.* 3 : 3. I wot that through ignorance ye did it.—*Id.* 3 : 17. In which time Moses was born, and was exceeding fair.—*Id.* 7 : 20. I have seen the affliction of my people which is in Egypt; I have heard their groaning, and am come down to deliver them.—*Id.* 7 : 34. Solomon built him an house.—*Id.* 7 : 47. He was

desirous to see him of a long season.—*Luke* 23 : 8. They gave to me and Barnabas the right hands of fellowship.—*Gal.* 2 : 9. The law is not of faith, but the man that doeth them shall live in them.—*Id.* 3 : 12. Ye did service unto them which by nature are no gods.—*Id.* 4 : 8.

Mr. Johnson and the wife were at church; but Mr. Brown and a wife were not. That umbrella wants a piece of wire putting in it. I want this coat mending. I would rather have this coat as that. Much depends on this rule being observed. Give to every one their due. It is well known that neither of you are correct. It is ten days yesterday since you have visited me. He was known to have been in the city at that time. The news, by the last arrival, is better than were expected. There is three or four of us, who have been at Cuba last year. Many have profited from the writings of others. Go with John and I to see he and she. This dedication may serve for almost any book that has or shall be published.

I had rather remain. You had better return. He had ought to have done it. I had as lief the town-crier spake my lines. More serious consequences had like to have resulted.

218. Give the proper for the improper expression as it is read.

IMPROPER.

I am *just* going to go.
 I can *learn* him many things.
 I *don't* think it is so.
 I have *ever* lived here.
Excuse my negligence.
 I *an't*: you *an't*: he *an't*.
 He lives to *hum*.
 He *haddent* ought to do it.
 It is not any better than *this* era.
 He worships the *alone* God.
 The *alone* motive is this.
 He *set* with them at table.
Set up, or I will *set* you up.
 The sun *set* in the west.
Lie the bricks, and let them *lay*.
 The *closing* of the hot iron makes him
sitha.
 Cut a *staddle* for to make a lever *on*.
 They know the *heft* of the load.

PROPER.

I am *about* to go.
 I can *teach* him many things.
 I *do* think, *that* it is *not* so.
 I have *always* resided here.
Pardon my negligence.
 I *am not*: you *are not*: he *is not*.
 He lives *at home*.
 He ought *not* to do it.
 It is not any better than *this*.
 He worships the *one* God.
 The *only* motive is this.
 He *sat* with them at table.
Sit up, or I will *set* you up.
 The sun *set* in the west.
Lay the bricks, and let them *lie*.
 The *heating* of the hot iron makes him
sigh.
 Cut a *sapping* to make a lever *of*.
 They know the *weight* of the load.

IMPROPER.

I *seen* him when he *done* it.
 He walks *back and forth*.
 The note was *ordered paid*.
 I *calculate* to read the book.
 I *never took notice* to him.
 Give me *them there* books.
 I *didnt* go to do it.
 I *don't strike like* you do.
 She wrote a *lengthy* letter.
 It would *illy* accord.
 Give him a *chunk* of bread.
 That is a *very good hand writa*.
 It is a *long* mile to the city.
 I *thought* him *the man*.
 He has *run against a snag*.
 I addressed Mr. A— B—, Esq.
 Sir, I am very much *obliged to you*.
 His talents are of the highest *grade*.
 The *folks* will *fix* these things.
 I *expect* he was in a bad *fix*.
 He is *considerable* of a scholar.
 He is a *decent* writer.
 There is a total *destitution* of capacity.
 My farm is *convenient* to yours.
 He can walk no *further*.
 We have nothing *further* to add.

PROPER.

I *saw* him when he *did* it.
 He walks *backward and forward*.
 The note was ordered *to be paid*.
 I *intend* to read the book.
 I *never noticed* him.
 Give me *those* books.
 I *did not intend* to do it.
 I *do not strike as* you do.
 She wrote a *long* letter.
 It would *ill* accord.
 Give him a *piece* of bread.
 That is *very beautiful writing*.
 It is *little over* a mile to the city.
 I *supposed* him *to be* the man.
 He has *got into difficulty*.
 I addressed A— B—, Esq.
 Sir, I am very much *obliged*.
 His talents are of the highest *order*.
 The *people* will *regulate* these things.
 I *think* he was in a bad *situation*.
 He is a *pretty good* scholar.
 He is a *pretty good* writer.
 There is a total *want* of capacity.
 My farm is *close or contiguous* to yours.
 He can walk no *further*.
 We have nothing *further* to add.

GENERAL EXERCISE.

Write examples illustrating the remarks on modes and tenses. Write examples illustrating the general rule of Syntax.

Write examples illustrating each principle in Etymology. Write examples illustrating each rule and remark in Syntax. Write examples of the different kinds of sentences.

NOTE.—The practice of writing, and of correcting false syntax, in connection with analysis and parsing, should not at all be neglected. Without such constant practice, the improvement made will be superficial. By it, great skill and grammatical knowledge will be acquired.

Press forward then, my young friend. Be ambitious to excel. Examine every principle. Be thorough in your investigations. Overcome every obstacle. Give your reasoning powers free scope. Toil up the hill of science, and gather laurels from her ascending peaks: traverse her boundless fields, and linger long among her unfading beauties: breathe the pure air of her mountain heights, and "drink deep" of her crystal fountains: join the march for honor, and let your name be recorded in her "temple of fame."

ELLIPSIS.

219. An *ellipsis* is the omission of some word or words in construction. Such words are said to be *understood*. They are as much a part of the sentence, as if they were expressed. A *full* construction requires them: the *meaning* should be evident without.

RULE.—ELLIPSIS.

220. Words omitted by *ellipsis*, if requisite in parsing, must be supplied; as,—

1. The *subject*; as, "Go (*thou*) thy way."—*Mat.* 8: 13. "(*I*) pray you, avoid it."—*Shak.* "Speak (*you*) the speech, I pray you."—*Id.* "Why do ye that which (*it*) is not lawful to do on the Sabbath days!"—*Luke* 6: 2. "Lives there (*he*) who loves his pain!"—*Milton.*

2. The *predicate*; as, "Who will go? John (*will go*)." "Who said so? He (*said so*)." "God is thy law: thou (*art*) mine."—*Milton.*

"(*Rise*) up, and let us be going."—*Judg.* 19: 28. As in the last example, it is sometimes suggested by an emphatic *adverb*; as, "I'll *hence* to London on a serious matter."—*Shak.* "I'll *in*. I'll *in*. Follow your friend's counsel. I'll *in*."—*Id.* "Love hath wings, and will *away*."—*Walker.*

3. The *predicate nominative*; as, "He was a good man, and a just (*man*)."—*Luke* 23: 50. "As he is Christ's (*apostle*), even so are we Christ's (*apostles*)."—2 *Cor.* 10: 7. "Ye are Christ's (*disciples*); and Christ is God's (*Son*)."—1 *Cor.* 3: 23.

4. The *object*; as, "Whose book have you? John's (*book*)." That is, "*I have John's book*." "I saw (*him*) whom I wanted to see."— "Neither to the right (*hand*), nor to the left (*hand*)."—"How shall I defy (*him or them*), whom the Lord hath not defied?"—*Num.* 23: 8.

5. *Prepositions*; as, "He departed (*from*) this life."—"Ask (*of*) him the question."—"Will you give (*to*) him a stone?"—*Mat.* 7: 9. "Build (*for*) me here seven altars."—*Num.* 23: 1. "Woe is (*to*) me."—*Isa.* 6: 5. "Whose end was, and is, to show (*to*) virtue her own feature; (*to*) scorn her own image; and (*to*) the very age and body of the time, his form and pressure."—*Shak.*

6. *Conjunctions*; as, "I know, (*that*) he will go."—"Suit the action to the word, (*and*) the word to the action."—*Shak.*

7 *Phrases and clauses*; as "(*For men*) to learn to die, is the great

What is an ellipsis? What is said of such words? Are they a part of the sentence? What of the construction, and meaning? What is the rule for ellipsis?

business of life."—*Dillwyn*.—"Ah me!"—That is, "Ah (*pity, help, or what will become of*) me!"—*Darwin*. (See Rule 4.) "Alas! (*I sigh*) for them."—"O! (*how I wish*) that they would come."—"To tell the truth, (*I confess*) I was in fault."—"Let (*thou*) me (*to be*) alone."—"They believed him (*to be*) competent."—"Speak as (*you would speak*) if you wished to be heard."—"My punishment is greater than (*that is or would be, which*) I can bear."—*Gen.* 4: 13. "Granting this to be true, (*I ask*) what is to be inferred from it?"—*Murray*. "All shall know me, (*reckoning*) from the least to the greatest."—*Heb.* 8: 11. "Is every thing (*so*) subservient to me, as (*then it would be*) if I had ordered all myself?"—*Harria*.

"To be, or not to be! That is the question."—*Shak*. That is, '*Am I to be after death, or am I not to be?*' That is the question."—"I am not come to destroy, but (*I am come*) to fulfil."—*Mat.* 5: 17.—"All that sat in the council, saw his face as (*it would be*, if) it had been the face of an angel."—*Acts* 6: 15.

ARRANGEMENT.

221. *Arrangement* is the correct collocation of words in a sentence. It is of two kinds: the *natural* and the *inverse* order.

1. The *natural order* is the usual or grammatical order of words; as, "Impurity is one of the most detestable of all vices."

2. *Inversion*, or the *inverse order*, is a change of the natural order of the words or parts of a sentence; as, "*Of all vices, impurity is the most detestable.*" It is sometimes called the *transposed* or *retorical* order.

ORDER OF THE FIVE ELEMENTS.

222.—1. In the natural order, are placed 1, the adjective; 2, the subject; 3, the verb; 4, the object; and 5, the adverb; as,—

"Negligent servants drive horses carelessly."—"Wise kings rule nations prudently."—"Coming events cast their shadows before."

What is arrangement? Of how many kinds is it? What is the natural order? What is inversion? What is it sometimes called? In the natural order, how are the elements placed?

2. The elements are often inversed or transposed; as, "Carelessly do negligent servants drive horses."—"These in common all their wealth bestow."—*Pope*. "His safety must his liberty restrain."—*Id*. "How eloquently shines the glowing pole."—*Young*.

SPECIAL RULES.

I. THE SUBJECT.

REM. 1. In declarative sentences, the subject usually precedes the verb; as,

"Great *Nature* spoke: observant *man* obeyed:
Cities were built: *Societies* were made."—*Pope*.

REM. 2. By *inversion*, the subject usually follows the verb, or the first auxiliary:—

1. When the verb is in the imperative mode; as, "*Go thou*."—"Do ye go."

2. When a condition is expressed without a conjunction; as, "*Were he* to go, then I would go."—"Had he been there, all would have been well."

3. When *neither* or *nor* precedes the verb; as, "*Neither shall ye* touch it."—*Gen.* 3: 3. "*Nor did they* not perceive the evil plight."—*Milton*.

4. When the predicate precedes for the sake of emphasis; as, "Here dwell no frowns."—*Milton*. "Faithful hath been your warfare."—*Id*. "These things said *Esaias*."—*John* 12: 41. "Strait is the gate, and narrow is the way."—*Mat.* 7: 14.

5. When a verb introduces a circumstance; as, "'This,' says *Lorenzo*, 'is a fair harangue.'"—*Young*. "'What,' said I, 'from *Abra* can I fear!'"—*Prior*.

6. When *there* introduces a clause; as, "There stops the instinct; and there ends the care."—*Pope*.

REM. When *who*, *which*, or *what*, asks a question as the proper subject, the words are in the natural order; as, "*Who forms* the phalanx, and *who points* the way?"—*Pope*. "*Which was* first?"—"What can harm us?"

REM. 4. In other interrogative sentences, inversion usually takes place; as, "Whom seest thou?"—"What hast thou done?"—*Gen.* 4: 10. "Am I my brother's keeper?"—*Id*. 4: 9. "Where art thou?"—*Id*. 3: 9. "Say you this without a blush?"—"May I express thee unblamed."—*Milton*.

REM. 5. Exclamatory sentences take the arrangement of the corresponding non-exclamatory; as, "I have plucked down, ruin!"—*Young*.

"How were we struck!"—*Id.* "Sell my country's independence to France!"—*Emmet.*

PRONOUN.

REM. 1. Pronouns usually follow the words to which they relate; but inversion sometimes takes place; as, "*Lord, thou* hast been favorable unto *thy* land."—*Ps.* 85: 1. "In him *who* is, or him *who* finds a friend."—*Pope.* "*Whom* therefore ye ignorantly worship, *him* declare I unto you."—*Acts* 17: 23.

REM. 2. *Relative* and *interrogative* pronouns usually stand at the beginning of their clauses; and are seldom used except by inversion: as, "He *who* preserves me, to *whom* I owe my being, *whose* I am, and *whom* I serve, is eternal."—*Murray.* "Why greater, *what* can fall, than *what* can rise!"—*Young.* "*Whom* seest thou?"—"Who art thou?"—*Acts* 9: 5. "*What* can Chloe want?"—*Pope.*

ADJECTIVE.

REM. 1. The adjective usually precedes the noun; as, "The *trembling* fins the *boiling* wave divide."—*Gay.* "More *secret* ways the *careful* Henry takes."—*Prior.*

REM. 2. Adjectives sometimes precede, but generally follow the noun; as, "*All* ye are brethren."—*Mat.* 23: 8.—"*This* darling *she*, *youthful* and *healthy*."—*Prior.* "And showed *himself* *sincere* and *heartly*."—*Id.*

REM. 3. By inversion, the adjective follows the noun:—

1. When other words depend on the adjective; as, "A wall *six* feet *high*."—"Provide things *honest* in the sight of all men."—*Rom.* 12: 17.

2. When the quality results from the action of the verb; as, "They made the door *wide*."—"The child wept itself *sick*."—"Virtue renders life *happy*."

3. When the quality is affirmed or denied; as, "He may be *weak* and *vain* enough to be *ambitious* still."—*Cowper.* "He is never *free*."—*Id.*

4. When it would be more forcible though assumed; as, "Life *immortal*."—"To look on truth *unbroken*, and *entire*."—*Young.*

REM. 4. The predicate adjective is often transposed to give emphasis; as, "*Great* is Diana of the *Ephesians*."—*Acts* 19: 28. "*Blessed* are the poor in spirit."—*Mat.* 5: 3. "*Short* and *sweet*, like that, it was."—*Jowley.*

REM. 5. Adjectives in poetry preceded by an adverb, or united by a conjunction, may often either precede or follow the noun; as,

1. "Like some *great* spirit *famed* in ages *old*."—*Akenside.*

2. "So wise a man," or, "A man so wise."—"A being infinitely wise."
 3. "A great and good man," or, "A man great and good."

ARTICLE.

REM. 1. The article precedes the noun, and usually precedes other adjectives; as, "There went up a mist from the earth."—*Gen. 2: 6.*

"And the stern cherub stopped the fatal rod,
 Armed with the flames of an avenging God."—*Prior.*

REM. 2. The article often follows definitive, and may follow attributive adjectives preceded by *so, as, too, or how*; as, "*All the men.*"—"Many an hour and many a day."—"Such an act."—"Both the boys."—"What a pen!"—"So small an object."—"As large a man."—"At too dear a rate."—"How sad a tale it is!"

APPOSITION.

REM. 1. A noun or pronoun in apposition, usually follows the one which it limits; as, "Paul an apostle."—"John the Baptist."—"I myself."

REM. 2. This order is sometimes reversed; as,
 "From brightening fields of ether fair disclosed,
 Child of the Sun, refulgent Summer comes."—*Thomson.*

PREDICATE.

REM. 1. The copula usually precedes the attribute; and the auxiliary, the principal verb; as, "*Rain descends.*"—"Snow is white."—"They will write."—"He must have returned."—"She is reading."

REM. 2. The place of the verb depends upon the subject with which it agrees, and the object which it governs.

OBJECT.

REM. 1. The objective case usually follows the governing word; as, "Go, measure earth, weigh air, and state the tides."—*Pope.*

REM. 2. The direct object precedes the indirect; as, "They anointed David king."—2 *Sam. 5: 3.* "Who made thee a ruler and a judge?"—*Acts 7: 35.* It sometimes precedes the verb; as, "And Simon, he surnamed Peter."—*Mark 3: 16.*

REM. 3. The remote object, if the preposition is omitted, precedes the direct; if expressed, it follows it; as, "They built David a house."—2 *Sam. 5: 11.* "They built a house for David."

REM. 4. Inversion of the object often takes place :—

1. When, for distinction, it precedes the verb; as, "*Him* shall ye hear."—*Acts* 7 : 37. "*Me*, he restored to mine office; and *him*, he hanged."—*Gen.* 41 : 13. "*Him* followed his next mate."—*Milton*.

2. When it is a relative or interrogative pronoun; as, "I am he *whom* ye seek."—*Acts* 10 : 21. "*What* fear we then?"—*Milton*. "*Whom* shall we find sufficient?"—*Id.*

3. In poetry, it sometimes stands between the subject and the verb; as, "All forms that perish other *forms* supply."—*Pope*. "Israel did his *rage* so far provoke."—*Prior*.

ADVERB.

REM. 1. Adverbs are generally placed immediately before or after the word which they limit, or after the object of a transitive verb, or at the head of a sentence : hence—

REM. 2. They may stand, 1, before an adjective; 2, at the head of a sentence; 3, between the subject and the verb; 4, after the copula; 5, after the first auxiliary; 6, after the verb; 7, after the object of a transitive verb; as, 1. "'Tis *greatly* wise to talk with our past hours."—*Young*. 2. "*Almost* thou persuadest me to be a Christian."—*Acts* 26 : 28. 3. "Philander! he *severely* frowned on thee."—*Young*. 4. "Nothing else is *truly* man's."—*Id.* 5. "We now can *better* do without him."—*Swift*. 6. "Where once we dwelt, our name is heard *no more*."—*Cowper*. 7. "You need not throw your pen *away*."—*Swift*.

REM. 3. "*Not*, limiting an infinitive or participle, is generally placed before it; as, "But *not* succeeding, he thought best *not* to remain."—*Mott*.

REM. 4. *Enough* usually follows the adjective which it limits; as, "Old *enough*";—"Wise *enough*":—"A carriage large *enough*."

REM. 5. In many cases, however, the sense is the only guide; as, "He, as an orator, has often been *much* esteemed."—"Life has passed with me *but roughly*, since I saw thee last."—*Cowper*.

EXERCISE.

Write examples illustrating the natural order of the five elements of a sentence.

Write examples illustrating the different positions of the subject. Of the pronoun. Of the adjective. Of the article. Of words in apposition. Of the verb. Of the object. Of the adverb.

EQUIVALENTS AND SYNONYMS.

223.—1. *Equivalents* are expressions having the same

What are equivalents?

or nearly the same import or meaning; as, "Brutus killed Cæsar"—"Cæsar was killed by Brutus."

2. *Synonyms* are words having the same or nearly the same import or meaning; as, *amity* = *friendship*.

NOTE.—Although expressions are often spoken of as equivalents, and words as synonymous, yet the former often have shades of difference in meaning; and the latter are seldom of precisely the same import. Thus "I ordered *that George should remain*," and "I ordered *George to remain*," are equivalents; but in the former, the direction is given in a general way: in the latter, directly to George. *Wave* and *billow* are sometimes *synonymous*, but not always. A *billow* of the ocean is a *wave*; but a *wave* of a pond is not a *billow*.

Simple, complex, or compound sentences, by expanding or abridging an element, may be much extended or contracted, with little or no change in meaning; also simple sentences may even be changed to complex, or to compound, and those reduced again to simple ones, and the import of the different forms be nearly or quite synonymous; but it must be evident, that equivalents in signification are by no means equivalents in grammatical construction; and that the grammatical construction of one form is not accounted for by explaining that of another. Grammar rightly learned, enables one to understand both the sense and the construction of *whatsoever* is rightly expressed; and truly, to parse rightly is to understand rightly; and *whatsoever* is correctly expressed *can be correctly parsed*, by supplying such ellipsis as the established use of the language requires. But to supply words, not omitted by ellipsis, or to drop or alter any word properly expressed, is to distort the text, and to pervert the legitimate object of parsing.

In poetry, and also in prose, where *inversion* takes place, the pupil will be greatly benefited by changing the order into that arrangement by which the sense and construction will appear the most obvious. The intelligent student, however, will soon observe, that the natural order of words is not always the most forcible. By the aid of equivalents or synonyms, or both, sentences may be so transposed or formed as to give them great rhetorical strength and beauty. Perhaps there is no exercise, in connection with composition, which is better calculated to furnish the pupil with variety of expression, copiousness of diction, and a knowledge of the flexibility and power of language, than that of reconstructing sentences, with a view to improve, if possible, their form and arrangement.

But let the pupil think closely, and reason soundly; for a discourse clothed with gracefulness of language alone, can, at best, be compared to a beautiful tree full of leaves, but without fruit. No one can be well educated or really eminent without constant mental discipline. Let him then who would aspire to greatness, investigate every subject critically and with solid thought. The effort of any one to develop his mind without close thinking, is like dropping buckets into empty wells, and growing old in drawing up nothing. "Whenever labor implies the exertion of thought, it does good, at least to the strong: when the saving of labor is a saving of thought, it enfeebles. The mind, like the body, is strengthened by hard exercise; but, to give this exercise all its salutary effect, it should be of a reasonable kind: it should lead us to the perception of regularity, of order, of principle, of law."

EXAMPLES FOR ANALYZING AND PARSING.

INVERSE ORDER.

"Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown."—*Gray*.

NATURAL ORDER.

A youth, unknown to fortune and to fame, rests his head
here upon the lap of earth.

INVERSE ORDER.

"Know then thyself, presume not God to scan,
The proper study of mankind is man."—*Pope*.

NATURAL ORDER.

Know *thou* then thyself, *for* man is the proper study of
mankind; but presume *thou* not to scan God.

INVERSE ORDER.

"Now came still evening on, and twilight gray
Had in her sober livery all things clad."—*Milton*.

NATURAL ORDER.

Still evening came on now; and gray twilight had clad all
things in her sober livery.

INVERSE ORDER.

"Him aged seamen might their master call,
And choose for general, were he not their king."—*Dryden*.

NATURAL ORDER

Aged seamen might call him their master, and *might* choose
him for *their* general, *if* he were not their king.

INVERSE ORDER.

"Not as the conqueror comes,
They, the true-hearted, came."—*Hemans*.

NATURAL ORDER.

They, the true-hearted, came, not as the conqueror comes.

INVERSE ORDER.

"What conscience dictates to be done,
Or warns me not to do,
This teach me more than hell to shun,
That more than heaven pursue."—*Pope*.

NATURAL ORDER.

O God, teach *thou* me to pursue that *which* conscience

dictates to be done, more *ardently* than to pursue heaven; and teach thou me to shun this *which* conscience warns me not to do, more *cautiously* than to shun hell.

NOTE.—In this example, *what* is changed to *which*, and *or* omitted; yet in the poetic construction both are correct. Such changes may be made in transposing, but not in parsing. When correct, parse the author's own language; not its equivalent.

INVERSE ORDER.

"What though the field is lost?
All is not lost; the unconquered will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome:
That glory never shall his wrath or might
Extort from me."—*Milton*.

NATURAL ORDER.

What *does it avail him*, though the field is lost? *yet* all is not lost, *for* the unconquered will, and study of revenge, *and* immortal hate, and courage never to submit or *to* yield, and what is else not to be overcome, *remain to give me glory*; and his wrath or might shall never extort that glory from me.

INVERSE ORDER.

"To be, or not to be? That is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or take up arms against a sea of troubles,
And, by opposing, end them. To die—to sleep
No more? and, by a sleep, to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to? 'Tis a consummation
Devoutly to be wished. To die—to sleep:
To sleep! perchance to dream! Ay: there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause."—*Shakspeare*.

NATURAL ORDER.

Am I to be after death, or am I not to be? That is the question; *namely*, whether it is nobler in the mind, to suffer the slings and arrows of outrageous fortune, or *to* take up arms against a sea of troubles, and, by opposing, end them. To die

is to sleep. *Is to die no more than to sleep?* and is it to say we end, by a sleep, the heart-ache, and the thousand natural shocks that flesh is heir to? It is a consummation devoutly to be wished. To die is to sleep! *but if to die is to sleep! then, perchance, it is also to dream!* Ay: there is the rub; for, when we have shuffled off this mortal coil, *then* what dreams may come in that sleep of death, must give us pause.

NOTE.—The prose, or *natural order*, will enable the pupil to understand the construction of the *inverse order*. Let both *orders* be parsed.

Much time may be profitably spent by the pupil, in transposing poetry. It will enable him to determine readily its grammatical relations.

224.—WORDS DIFFERENTLY CLASSED.

I.

Iron is the most useful of all the metals. We *iron* clothes with a flat-iron. He *bolts* the door with an *iron bolt*. I *like* what you *dislike*. Every creature loves its *like*. Anger, envy, and *like* passions, are sinful. Charity, *like* the sun, brightens every object around it. *Thought* flies swifter than light. He *thought* as a sage, though he felt as a man. *A* is used before a consonant sound, and *an*, before a vowel sound. *A* few men help a little. He has gone *a* hunting. Noah built *an* ark of Gopher wood.

II

The oftener I see *the work*, *the better* I like it. I admire *this the* most of all. They now *work* for *better* wages. *Much* time has been lost. Where *much* is given, *much* will be required. It is *much* better to give than to receive. We have not seen him *since* that time. I will go, *since* you require it. They returned long *since*. He may go, *but* you must remain. Every man *but* him returned. This life is *but* (*only*) a dream. If he *but* touch the hills, they will smoke. We submit, *for* it is in vain to resist. They fought *for* liberty. He is rich *notwithstanding* he was poor.

III.

Bring me *that* pen. *That* is the one *that* I wanted. I wish you to believe this assertion, *that* I would not willingly hurt a *fly*. Birds *fly* in the *air*. We *air* clothes by the fire. She is *as* amiable *as* her sister. They are *such as* I wanted. *As many as* were ordained to eternal life believed. They are the same *as* I supposed them to be. I believe *what* he says.

What doest thou? Nothing. *What* book have you? A poem. He has *what* money (that) he wants. Though I forbear, *what* am I eased? *What!* will you take his life?

IV.

This is the tree *which* produces no fruit. *Which* is the person. *Which* pen did he take? Let him take *which* course (that) he will. Take *water* from the *water* pots and *water* the plants. *Either* you must go, or I must. You can take *either* road. We assisted him *both* for his sake and our own. *Both* the men were found guilty. Though he slay me, yet will I trust in him. The cars have not *yet* arrived. If he commands it, *then* they must obey. The time will *then* come. *Most* men would be happy. The *most* dutiful children are the happiest children. The *more* joy we have, the *more* sorrow we expect. England is *more* powerful than France. The *more* we have, the *more* we want.

V.

You *ought* not to do *ought* to injure your friend. They thought best to *alter* the plan of the sacrificial *altar*. *All* shoemakers make use of an *awl*. They will *meet*, and *mete* out to each other his portion of *meat*. What can *ail* the man, that he should drink strong *ale*? The *heir* of this estate, *ere* I arrived, had walked out to take the *air*. You should not *pare* a *pear* without a *pair* of scissors. Dr. *Wright* could *write* a *right* article on the *rite* of baptism. A legal *counselor* gave good *counsel* to a *councilor* of the common *council*.

NOTE.—In the last examples, the chief peculiarity is the similarity of sound in certain words.

PART IV.

PROSODY.*

225. **PROSODY** treats of punctuation, elocution, figures, and versification.

I. PUNCTUATION.

226. *Punctuation* is the art of pointing written composition into sentences, and parts of sentences, as a guide to the sense and proper delivery.

1. The points employed are seven: the comma (,), semicolon (;), colon (:), period (.), interrogation point (?), exclamation point (!), and dash (—).

2. As a pause, the time of each depends on the kind of composition. Relatively the comma denotes merely a suspension of the voice, or the shortest pause; the semicolon, double the comma; the colon, double the semicolon; and the period, or *perfect close*, double the colon. For the time of the other pauses, see rules of punctuation.

227. The *rules* of punctuation rest on four fundamental principles:—

1. That the classes of sentences in our language are limited, each having a peculiar and uniform construction by which it is readily known.

2. That all sentences of the *same* class, whether long or short, should, in strict propriety, be punctuated in the same manner.

What is prosody? What is punctuation? How many points employed, and what are they? On what does the time of each depend? What does each relatively denote? On what do the rules of punctuation rest? What is the first? Second?

* Prosody, [Gr. *pros*, to, and *ode*, an ode, song, or hymn:] To, or belonging to, an ode. Anciently, the doctrine of accent and quantity.

3. That the structure determines both the punctuation and the delivery ; so that the former is a guide to the latter.

4. That every departure from the *proper* punctuation, should be systematic, and for specific reasons, showing, in every case, the design of the change ; so that the proper delivery may still be retained.

GENERAL RULES.

228.—Rule I. The *comma* separates the parts of a sentence, making imperfect sense.

Rule II. The *semicolon* separates the parts of a sentence, making perfect sense, with the connectives expressed.

Rule III. The *colon* separates the parts of a sentence, making perfect sense, with the connectives understood.

The two following rules, varying from the preceding, are called

LAWS OF DEVIATION.

Rule IV. When the parts of a sentence, making imperfect sense, are long and have sub-parts, the semicolon, for distinction, marks the greater, and the comma the sub-parts.

Rule V. When the parts of a sentence, making perfect sense, have sub-parts also making perfect sense, if the connectives are expressed, the semicolon marks the greater, and the comma the sub-parts : if the connectives are understood, the colon marks the greater, and the semicolon the sub-parts.

Rule VI. All finished sentences terminate with the period, point of interrogation, or exclamation.

NOTE.—The last two points may also represent the comma, semicolon, or colon.

Rule VII. The *dash* is used to denote the suspension of a sentence—a slight change in construction—an unexpected turn in the sentiment—a significant pause—or that the first clause is common to all the rest, as in this definition.

What is the third principle ? Fourth ? Rule first ? Second ? Third ? Fourth ? Fifth ? Sixth ? Seventh ? Why are the fourth and fifth rules called *Laws of Deviation* ?

SPECIAL RULES.

I. SIMPLE SENTENCES.

229.—Rule I. Simple sentences generally admit no point.

Rule II. When the subject has a long inseparable adjunct, the comma precedes the verb.

Rule III. A compellative or a circumstance is set off by the comma.

Rule IV. The parts of a sentence transposed, or if long and can be transposed, are separated by the comma.

II. CLOSE SENTENCES.

Rule I.—Close sentences generally admit the comma before all the connectives expressed or understood.

Exc. 1. When a relative pronoun is used in a restricted sense, the comma is omitted.

Exc. 2. When two single words have the connective expressed, the comma is omitted.

Exc. 3. The 1st Law of Deviation applies.

III. COMPACT SENTENCES.

Rule I.—Between the parts of a single compact, or between the first part of a double compact, and any one that follows it, the comma is inserted.

Exc. 1. The 1st Law of Deviation applies.

Exc. 2. When both correlatives are understood, the semicolon is sometimes inserted. In the single compact, this occurs only in the 3d form, 1st and 2d varieties.

Rule II.—Between the other parts of the double compact, the semicolon or colon is inserted, according as the connective is expressed or understood.

IV. LOOSE SENTENCES.

Rule.—Between the parts of a loose sentence, the semicolon or colon is inserted, according as the connective is expressed or understood.

Exc. The 2d Law of Deviation applies.

I. What is rule first? Second? Third? Fourth? II. What is the rule? Exc. 1? Exc. 2? Exc. 3? III. What is rule 1? Exc. 1? Exc. 2? Rule 2? IV. What is the rule? Exc.?

230. GENERAL RULES.—EXAMPLES.

1. "The sight, hearing, feeling, taste, and smell, are the five senses." "The same is my brother, and sister, and mother." "David was a wise, brave, and prudent king." "Holy, holy, holy, Lord God Almighty, which was, and is, and is to come." "Industry, good sense, and virtue, are, as a general thing, essential to health, wealth, and happiness." "Their own cares, their own labors, their own counsels, their own blood, contrived all, achieved all, bore all, sealed all." "Truth is fair and artless, simple and sincere, uniform and consistent." "O, no, sir, I did not, indeed, really intend it, in this instance." "'Madam,' said I, emphatically, 'you are in an error.'" "Others said, 'An angel spake to him.'"

"For value received, I promise to pay J. Dow, or order, on demand, five hundred dollars, with interest." "Strong in weakness, there they stand." "Some of the Pharisees, who were with him, heard these words, and said unto him, 'Are we blind also?'"

"As you are, so is he." "When pride cometh, then cometh shame." "When shame is lost, all virtue is lost." "Were he to go, you might go." "If he has seen the work, if he has read it, if he has understood it, then let him pass judgment upon it."

2. "Unto you, O men, I call; and my voice is to the sons of men." "Hatred stirreth up strife; but love covereth all sin."

"True eloquence must exist in the man; in the subject; and* in the occasion." "The sun is the source of light; the fixed stars are other suns; the planets are other worlds; the creation is a scene of wonders; and space has no limits." "A noun is a name; as, John, book."

3. "One fault he has: I know but only one." "He gave us this maxim: 'Labor conquers all things.'" "Words are leaves: deeds are fruits: speech is the gift of all: thought of but few." "In *Num.* 14: 33, it is predicted." (The chap. and verse, thus quoted, are separated by (:).)

4. "To carry on with effect an expensive war, and yet be frugal of the public money; to oblige those to serve, whom it may be delicate to offend; to conduct, at the same time, a complicated variety of operations; to concert measures at home, answerable to the state of things abroad; and to govern every valuable end, in spite of opposition from the envious

* If the connective is inserted before the last part of a series, it is sufficient for the rule.

and disaffected;—this is more difficult than is generally thought."

5. "In the book of Judges, we see the strength and weakness of Samson: in that of Ruth, the plain-dealing and equity of Boaz: in those of Kings, the holiness of Samuel, of Elijah, and the other prophets; the reprobation of Saul; the fall and repentance of *David*, his mildness and patience; the wisdom of Solomon; the purity of Hezekiah and Josiah: in Esdras, the zeal of the law of God: in Tobit, the conduct of a holy family: in Judith, the power of grace: in Esther, prudence: in Job, a pattern of admirable patience."

REM. In this sentence, the sub-parts are constructed precisely like the principal parts; and to prevent their being confounded, they are pointed with the semicolon; and the sub-part respecting *David*, having sub-parts of the same construction, is, therefore, pointed with the comma.

6. "Time flies." "Rejoice evermore." "I heard their drowning cry, mingling with the wind." "Cain slew his brother Abel."—Also after abbreviations; as, "A. C." "A. D." "Atty." "Viz." "H. B. M." "A. U. C."

"Is he the God of the Jews only?" "Is he not also of the Gentiles?" "Who can forgive sins but God only?" "You live here, sir?"

"Huzza! huzza! Long live lord Robin!" "Mercy, sir, how the people will talk of it!"

231. SPECIAL RULES.—EXAMPLES.

I.—1. "Obey your parents." "Attention is the chief part of politeness."

2. "Sensitiveness to the approbation of virtuous men, is laudable."

3. "Sir, was it he?" "I am, sir, your friend." "Yes, I am, sir." "Perhaps, he will go." "He, too, was there." "Was he at home, then?" "Paul, the apostle, suffered martyrdom." "The fathers, where are they?" "They said, 'the fault is his.'" "Heaven, I said, 'is merciful.'" "The Ides of March are come," said Cæsar." "The fault is, in this respect, 'his own.'" "Risk not, for a moment, in visionary theories, the solid blessings of your lot." "Jesus, master, have mercy on us!"

4. "On this part of the subject, I need not enlarge." "Of all this, I was ignorant." "In this case, it will vanish by degrees." "Never did a couple set forward in life, with a

fairer prospect of felicity." "The widow of the Pine Cottage sat by the blazing faggots, with her five tattered children at her side."

II. "How, when, or where was it?" "God made man erect, rational, free, immortal." "The man of fortune, or of fame, is not secure in his possession." "I was about to answer, when a gentle breeze agitated the leaves, and strewed the blossoms around us, as the autumnal blast scatters the withered foliage." "Custom is the plague of wise men, and the idol of fools."

1. "The boy who studies will improve." "This is the tree which produces no fruit." "He that is not with me, is against me."

2. "Susan and Mary can read and write."

III. "As you are, so is he." "If he is willing, I will go." "Were he willing, I would go." "Despise not thy parents, for they are the guardians of thy youth." "Despise not thy parents, but keep their words."

2. "It is sown in weakness; it is raised in power." "Think not that I am come to send peace on the earth, I am not come to send peace, but a sword."

2. "Despise not thy parents, for they are the guardians of thy youth; but keep their words, and lay up their commandments with thee; for such is the instruction of divine truth."

IV. "The Lord is my defence; and my God is the rock of my refuge." "The Lord is my defence: my God is the rock of my refuge." "It was the third hour; and they crucified him." "I speak as to wise men: judge ye what I say." "He sent from above: he took me: he drew me out of many waters: he delivered me from my strong enemy." "Wise men lay up knowledge; but the mouth of the foolish is near destruction." "He aspires to be the highest: above the people: above the authorities: above his country."

NOTE.—Let the pupil tell the kind of sentence, and give both the *general* and the *special* rule for its punctuation.

OTHER CHARACTERS USED IN WRITING.

232.—1. The *Parenthesis* () includes some remark, or explanation, inserted in a sentence; as, "Our opportunities are, (like our souls,) very precious." In reading, the parenthetical part is distinguished by a lower and altered tone of voice. The point after the parenthetical part, which

What does the parenthesis include? How is it distinguished in reading?

may vary, is included. Commas are now generally used instead of the parenthesis; as, "Your industry, *I suppose*, you still retained."

2. The *Brackets* [] include some correction, explanation, or a part supplied in a quotation; as, "They said, 'He [the general] would return.'"


3. The *Apostrophe* (') marks the possessive case, or the elision of some letter or letters of a word; as, "*John's* slate;"—*Tis* for *it is*;—*O'er* for *over*.

4. The *Hyphen* (-) unites the parts of compound words, (not permanent;) as, *house-lot*. At the end of a line, it shows that one or more syllables of an unfinished word, are at the beginning of the next line.

5. The *Quotation* marks (" ") distinguish a passage quoted from another author; or which is regarded as quoted.

6. The *Section* (§) marks the smaller divisions of a discourse or chapter.

7. The *Paragraph* (¶) was formerly used to denote the beginning of a new paragraph. It is now denoted by beginning the first line after the break a little forward.

8. The *Brace* () unites a triplet; or it connects several words with a common term.

9. The *Ellipsis* (—) or (****) denotes the omission of some letters or words; as, *K—g* for *king*: J. P. S**** for J. P. *Smith*.

10. The *Caret* (^) shows where to insert what is omitted or interlined ; as, "Let your heart be troubled."

11. The *Index* (📖) points out something requiring attention.

12. *References to foot-notes are made by—The Asterisk (*) ; Obelisk or Dagger (†) ; Double Dagger (‡) ; Parallels (||) ; (§) ; (¶) ; Small Letters, and Figures.*

18. The *Vowel Points* are—The *Diæresis* (¨) over the latter of two vowels, showing that they do not form a diphthong; the *Macron* (—), denoting a long sound; the *Breve* (˘), denoting a short sound; the *Acute* accent (´); and the *Grave* accent (`).

EXERCISE.

Write examples illustrating each general rule of punctuation. Write examples illustrating each special rule of punctuation. Write examples illustrating the other marks used in writing.

Describe the brackets. Apostrophe. Hyphen. At the end of a line, what does it show? Quotation marks. Section. Paragraph. How is it now denoted? Brace. Ellipsis. Caret. Index. How are references to foot-notes made? What vowel points are used?

ELOCUTION.

233.—1. *Elocution* is the correct vocal delivery of words. It comprises the principles of *reading* and *oratory*.

Reading is merely talking what is written.

Oratory is the art of speaking with force and eloquence.

Reading requires correct *pronunciation* and *modulation*.

PRONUNCIATION.

2. *Pronunciation* comprehends *articulation* and *accent*.

Articulation is forming words correctly by the human voice.

NOTE—A *System* of vocal exercises on articulation is given under the head of orthography. (18–21.) For accents, see (29).

MODULATION.

3. *Modulation* is any variation of the voice in vocal delivery. It comprises *key*, *evolutions*, *force*, and *rate*.

4. *Key*, or *Pitch*, is the predominating tone of the voice in reading or speaking.

5. *Evolutions* are the movements of the voice in the delivery of a sentence. There are four: the *sweeps*, the *bend*, the *slides*, and the *closes*.

6. *Accental sweeps* are slight undulatory movements of the voice.

7. *Emphatic sweeps* are waves of the voice caused by emphasis. The part of the wave before the accent is called the *upper sweep*; the part after it, the *lower sweep*.

8. The *circumflex* is emphasis confined to a single word.

9. The *bend* is a slight turn of the voice upward.

10. The *upward slide* is a gradual ascent of the voice to the end of the sentence.

What is elocution? What does it comprise? What is reading? Oratory? What does reading require? What does pronunciation comprehend? What is articulation? Modulation? What does it comprise? What is key? Evolutions? How many are there? What are accental sweeps? Emphatic sweeps? What is the upper sweep? The lower sweep? The circumflex? The bend? The upward slide?

11. The *downward slide* is a gradual descent of the voice to the end of the sentence.

12. The *waving slide* is a waving movement of the voice in the delivery of a question.

13. The *double slide* is a union of the upward and downward slides.

14. *Partial close* is a fall of the voice to the key, or nearly to it.

15. *Perfect close* is a fall of the voice to the key, or below it.

16. *Force* is the strength, energy, or volume, of sound. *Vivacity* is the life or animation of sound.

17. *Rate* is the degree of velocity in the delivery of a sentence.

RULES FOR SENTENTIAL DELIVERY.

Rule I. The Simple or the Close declarative is read with accentual sweeps, bend at the principal pauses, and perfect close. (155.—182.)

Rule II. The first part or parts of a Single Compact end with the bend: the second part or parts with partial or perfect close.* (182.—2.)

Rule III. The first part of a Double Compact ends with the bend: the other part or parts with partial or perfect close.* (184.)

Rule IV. Each part of a Loose Sentence ends with partial or perfect close.* (186.)

Rule V. The definite interrogative is read with a gradual upward slide. (143.)

NOTE.—This rule applies to simple, close, and compact definite interrogative sentences, unless they are unusually long; when the middle part is read in a level tone. Each of a series of definites, or each part of

What is the downward slide? Waving slide? Double slide? Partial close? Perfect close? Force? Vivacity? Rate? How is a simple sentence read? A close? Single compact? Double compact? Loose sentence? Definite interrogative?

* Perfect close at the period; and partial close at the end of other parts, if any.

a loose definite, begins successively at a slightly higher tone. The repetition of a simple definite takes the falling slide.

Rule VI. The Indefinite Interrogative is read with a gradual downward slide. (143.)

NOTE 1.—This rule applies to simple, close, and compact indefinite interrogative sentences, unless they are unusually long; when the middle part is read in a level tone. Each of a series of indefinites, or each part of a loose indefinite, begins successively at a slightly lower tone. The repetition of a simple indefinite takes the rising slide.

NOTE 2.—In a parenthetic indefinite interrogative, the voice is arrested from its downward slide, and turned back to its common level; as, "I sought (*why should I deny it?*) that he should be my successor."

Rule VII. The Indirect Interrogative is read with a waving slide produced by emphasis. (143.)

NOTE.—This rule applies to simple, close, and compact indirect interrogative sentences. Each part of a loose indirect interrogative, is read with this waving movement. Each of a series, after the first, is often read as if it was merely a declarative sentence.

Rule VIII. The Double Interrogative is read with the upward slide to the disjunctive *or*; and thence with the downward slide. (143.)

Rule IX. Exclamatory Sentences are read like their corresponding non-exclamatory sentences; except that they express additionally the peculiar effects of some emotion. (143.)

Rule X. A Circumstance, at the beginning or middle of a sentence, is read with the bend: at the end, like the sentence which it follows as a part. (145.—2.)

Rule XI. Compellatives terminate with the bend. (145.—1.)

NOTE.—A compellative, when emphatic, has the inflection reversed. Its repetition for the purpose of being heard, is delivered with perfect close.

Obs.—The different species of sentences, given in the preceding pages

What of the indefinite interrogative? To what does rule 6 apply? How does each of a series of indefinites begin? Each part of a loose sentence? What if a simple indefinite is repeated? How, when parenthetic? How is the indirect interrogative read? To what does rule 7, apply? What if the sentence is loose? How is each of a series after the first often read? How is the double interrogative read? Exclamatory sentences? A circumstance? How is it read at the end of a declarative sentence? Of a definite interrogative? Indefinite? How are compellatives read? How when emphatic, or repeated to be heard? What is a circumstance? A compellative?

referred to, will illustrate the foregoing principles. For practical exercises, see "Elements of Reading and Oratory," by Prof. Mandeville. In the excellent work of that gentleman, these principles are most fully explained and illustrated.

NATURAL LAWS.

234. It should be observed, that *the natural laws of vocal delivery are necessarily derived from structure*. They are limited to suspension, termination, and direction. *Suspension* marks imperfect sense in any sentence: *termination* has reference to partial or perfect close in declarative sentences; and *direction* has reference to the delivery of interrogative sentences. Thus each class of sentences has a fixed and definite law for its delivery. Emphasis may modify, but can never change, the characteristic delivery of a sentence.

EMPHASIS.

235. *Emphasis* is a stress of voice on certain words of a sentence. Its *object* is to exclude the *relative* idea or ideas of a word, expressed or understood. It is of four kinds: *Common*, *Antithetic*, *Deferred*, and *Conventional*.

1. *Common emphasis* is used to give prominence to the particular idea or ideas aimed at in a distinct thought.

2. *Antithetic emphasis* is emphasis in contrast with emphasis. It may be simple, double, treble, quadruple, &c.

3. *Deferred emphasis* is that which is laid only on the last word of a series, though, in theory, each is equally emphatic.

4. *Conventional emphasis* is that which is fixed by custom, though improperly placed.

EXPLANATION.

Observe that each word expresses an idea, and that a sentence contains several words to express a thought. Now, in each sentence, some idea is presented as prominent, and as opposed to some other idea expressed or implied; and emphasis indicates the exclusion of this other or relative idea, and enforces the one intended as particular. This will be evident by observing, that even *every* word in a sentence involves three propositions: 1, an affirmative; 2, a negative, denying that affirmative; and 3, another affirmative incompatible with the first. They are called the *Relative*, the

How are the laws of vocal delivery obtained? To what are they limited? What does suspension mark? Termination? Direction? For what has each sentence a definite law? What effect has emphasis on delivery? What is emphasis? What is its object? Of how many kinds is it? What is common emphasis? Antithetic emphasis? Deferred emphasis? Conventional emphasis? How many propositions does each word of a sentence involve, and what are they? What are they called?

Negative, and the Contradictory. Now emphasis simply excludes the *relative idea* of the emphatic series.

ILLUSTRATION.

The Lord hath made all things for himself.

The definitive *the*, the first word in this sentence, is used by Solomon, not only to designate the eternal Lord to the exclusion of all other lords, but also to contradict the possible assertion or supposition, that there is any other being to whom the attribute of *creating* is properly ascribed: an assertion or supposition which would be expressed, if *a, any, each, or every*, were substituted for *the* in the example. *A, any, each, every, or some* lord would refer to a temporal lord; but *the* Lord means *God*. Thus, the use of *the* affirms the latter, and contradicts the former; but this also implies a denial of the one contradicted. Such being the case, we have the series complete, involving the three propositions above enumerated, in the use of the definitive *the* in the case considered, as follows:—

A lord made all things: not *a* lord, but *the* Lord.

In this way, let us emphasize, in turn, each word in the sentence, and form the emphatic series of each, as follows:—

The *man*: not the *man*, but the *Lord*.

Will make: not *will* make, but *hath* made.

Hath destroyed: not *hath destroyed*, but *hath made*.

Some things: not *some* things, but *all* things.

All persons: not all *persons* (only), but all *things*.

Against himself: not *against* himself, but *for* himself.

For another: not *for another*, but *for himself*.

NOTE.—Each of these combinations forms a loose sentence: the first member is a simple declarative: the second, a double compact, with the first and third parts only expressed.

SENTENCES FOR PRACTICE.

The *wicked* is driven away in his wickedness.

A *merry* heart maketh a *cheerful* countenance.

The heart of the *wise* teacheth his mouth, and addeth *learning* to his *lips*.

EXAMPLES OF EMPHASIS.

1. Hear my *cry*, O God: attend unto my *prayer*. *Arm*, warriors, *arm*. And when they *saw* him, they *worshipped* him.

Art thou the *king* of the Jews? Art thou only a *stranger* in Jerusalem, and hast not *known* the things which are come to pass there in these days?

By what *authority* doest thou these things? Who shall lay *any* thing to the charge of God's elect?

Which does emphasis exclude?


2. We can do nothing *against* the truth, but *for* the truth. *Me* he restored unto mine office; and *him* he hanged. *Some* reason *justly*, from *false* data; *others*, *erroneously*, from *just* data. The *first* gave *two* pence; the *second*, *three*; the *third*, *four*; the *fourth*, *five*; &c., &c.

Is it lawful to do *good* on the Sabbath days, or to do *evil*? to *save* life, or to *kill*?

3. Exercise and *temperance* strengthen the constitution. And he came and *dwelt* in a city called Nazareth. He does not say *how*, *when*, or *where* it was. God made man erect, rational, free, *immortal*.

4. And *so* forth; or simply, &c. From *day* to *day*, from *year* to *year*, from *city* to *city*, from *hand* to *hand*, from *heart* to *heart*, from *time* to *time*, &c., &c. Custom uniformly places the emphasis in such phrase, on the nouns; when propriety manifestly would place it on the prepositions; as in Ps. 90 : 2. "From everlasting to everlasting, thou art God."

VOCAL EFFECT OF EMPHASIS.

236.—I. *Full Effect*. The voice first ascends to the emphatic word, then descends on its primary accented syllable, and again ascends. It is represented to the eye thus: 

II. The part of the movement before the accented syllable, is called the *Upper Sweep*; and the part after it, the *Lower Sweep*.

III. The extent of these sweeps depends on the distance of the emphatic *word* from the pause before and after it. The *upper sweep* is developed only on so much of the sentence as lies between the accented syllable of the emphatic word and the preceding pause; and the *lower sweep* is cut off by the succeeding pause. Hence,

IV. Either sweep may be entirely cut off; or both may be confined to a single word, constituting the *circumflex*. The *lower sweep* is often developed on a short circumstance placed immediately after the emphatic word. In this case, the comma does not denote a pause. Indeed, it often denotes

What is the movement of the voice in giving full effect to emphasis? Will you represent it on the black-board? What is the upper sweep? The lower sweep? On what does the extent of these sweeps depend? On what is the upper sweep developed? The lower sweep? What of either, or of both sweeps? On what is the lower sweep often developed? Does the comma always denote a pause? What does it often denote?

merely a suspension of the voice. But a *pause*, whether pointed or not, cuts off the sweep.

V. A pause, without a comma, may be made in the following cases :

1. An emphatic subject, not a pronoun, standing alone, or followed by a single word or short inseparable phrase, has no comma before the verb, though a pause is necessary. (If emphasis does not *precede* the verb, no pause is made.)

2. A relative pronoun, in a short sentence, restricting the meaning to its antecedent, has no comma before it, though a pause may be made.

3. Before and after such words as *then, therefore, thus, hence, moreover, &c.*, the comma is seldom used, though a pause may follow.

4. The comma is often omitted, though a pause must be made between the parts of a sentence transposed.

5. The comma is seldom inserted between the parts of a sentence not transposed, although a pause may be required.

6. Emphasis often requires a pause before a connective, although no comma is inserted.

VI. When emphasis, and partial or perfect close, meet on the same word, they coincide; making the close more energetic.

VII. When emphasis is unusually strong, or falls on a word near partial or perfect close, it converts the lower sweep into a downward slide to the end.

VIII. Emphasis on a word in a definite interrogative sentence, produces a dip or indentation in the upward slide.

IX. Emphasis on a word in an indefinite interrogative sentence, defers the downward slide until the word is reached. It may commence with the upper sweep, or with a level tone.

X. Emphasis on a word in the indirect interrogative sentence, produces the characteristic delivery of this sentence.

XI. Emphasis on the double interrogative will be illustrated by uniting the definite and the indefinite together.

EXAMPLES.

1. As the *winds* had done before', so now the *flames* came

Are all pauses pointed? What ones? What is the effect when emphasis and partial or perfect close meet on the same word? When emphasis is unusually strong, or falls on a word near partial or perfect close? What is the effect when it falls on a word in a definite interrogative? In an indefinite interrogative? In an indirect interrogative? On the first part of a double interrogative? On the second part?

upon him' from every side; and the deepest *shades* of night' are turned into the *light* of day.

Observing him to be a *pleasant* kind of a fellow', I stuck my *cane* into the ground', and told him *I* would lay a bottle of wine', that *he* did not march up to it on a straight line', in a quarter of an hour.

4. *His* was a noble spirit. *This* was called a god. *Lastly*, he laid aside his shield.

Besides, sir', we have no election. You may be *assured*, gentlemen', of my continued regard. But he said, I am *not mad*, most noble Festus', but speak forth the words of truth and soberness.

5—(1.) *Wine*' is a mocker: strong *drink*' is raging. Among the most *remarkable* of his attributes', is justice.

(2.) This is *thy kindness*', which thou shalt show unto me.

(3.) Be not *ye* therefore' like unto them.

(4.) With *his* conduct last evening' I was not well pleased. To the *ancients*' fire-arms were unknown.

(5.) He soon finds his *way* to their hearts' by the dignity and elegance of his demeanor.

6. And now abideth faith, hope, *charity*`: these *three*`; but the greatest of these is *charity*. Thus conscience does make cowards of us *all*.

7. In this respect, sir, I have a great *advantage* over the honorable gentleman. He has an *abundance* of time to devote to the interests of his friends.

8. Didst not thou sow *good* seed in thy field? Were there not *ten* cleansed? Have ye *understood* all these things?

9. Why could not *we* cast him out? Who then *can* be saved? Why do ye not rather *suffer* yourselves to be defrauded?

10. You will not fail to *come* then? You *know* him, I think you said? You really *saw* it? I did, sir.

11. Will you *do* it, or will you *not* do it? Say I these things as a man? or saith not the law the same also?

EXERCISE.

Write or select examples illustrating the different kinds of emphasis.

Write or select examples illustrating the vocal effect of emphasis, in all its varieties.

REMARKS ON EMPHASIS.

237.—1. Exclamatory words require stress of voice and emotion.

2. The *particular idea* aimed at, may be new, especially important, or of peculiar weight. It is that which more than any other marks the sense. A whole clause may sometimes have such weight as to require emphasis throughout.

3. Look ahead of the word you are naming, so as to accent the right syllables, emphasize the proper words, and speak each once correctly.

4. In nearly every line, raise your eyes and look intelligently at the audience, as if you were talking to them without a book.

5. Fully understand the sense; and then convey it clearly, distinctly, and forcibly.

6. Pronounce accurately each element, syllable, and word; and always read as if you had something worthy of being heard.

7. Keep yourself erect, and suit your manner to the subject, the style, and the occasion.

8. Read poetry in a slow *natural* tone, and make pauses at the end of such lines only as have points. Convey the sense.

FIGURES OF SPEECH.

238. A *Figure of Speech* is a departure from the ordinary form, construction, or application, of words. It is designed to embellish thought, and to give strength and variety to expression.

Figures are of three kinds: *Etymological*, *Syntactical*, and *Rhetorical*.

FIGURES OF ETYMOLOGY.

239. A *Figure of Etymology* is a departure from the ordinary form of words.

What of exclamatory words? What of the particular idea aimed at? What is it? What of a whole clause? Of what look ahead? Why? What do in nearly every line? What understand? How convey it? What pronounce accurately? How read? What of your position and manner? How read poetry? What is a figure of speech? For what designed? Of how many kinds? What is a figure of etymology?

The principal figures of Etymology are *A-phær'-e-sis*, *Syn'-co-pe*, *A-poc'-o-pe*, *Pros'-the-sis*, *Par-a-go'-ge*, *Syn-ær'-e-sis*, *Di-ær'-e-sis*, and *Tme'-sis*.

1. *Aphæresis* is the elision of some of the first letters of a word; as, 'bove, 'gainst, 'neath, for, above, against, beneath.

2. *Syncope* is the elision of some of the middle letters of a word; as, o'er, lov'd, se'nnight, for, over, loved, sevensnight.

3. *Apocope* is the elision of some of the last letters of a word; as, th', tho', for, the, though.

4. *Prosthesis* is the prefixing of a syllable to a word; as, adown, agoing, beloved, enchain, for, down, going, loved, chain.

5. *Paragoge* is the annexing of a syllable to a word; as, awaken, gotten, holden, for, awake, got, held.

6. *Synæresis* is the contraction of two syllables into one; as, dost, loved, learned, for, do-est, lov-ed, learn-ed.

7. *Diræsis* is the separation of two vowels that might form a diphthong; as, aërial, coördinate.

8. *Tmesis* is the placing of a word between the parts of a compound; as, "To us ward,"—"How short soever,"—"On which side soever."

FIGURES OF SYNTAX.

240. A *Figure of Syntax* is a departure from the ordinary construction of words.

The principal figures of Syntax are *El-lip'-sis*, *Hy-per'-ba-ton*, *Pa-ren'-the-sis*, *Ple'-o-nasm*, *Syl-lep'-sis*, and *E-nal'-a-ge*.

1. *Ellipsis* is the omission of some word or words in construction; as, "St. Paul's" (church). (220.)

2. *Hyperbaton* is a transposition of words; as, "He wanders earth around."—*Cooper*. "Great is Diana of the Ephesians."—*Acts* 19: 28. (221.—2.)

3. *Parenthesis* is the insertion of a *circumstance* between the parts of a sentence; as,

What are the eight principal figures of etymology? What is aphæresis? What is syncope? Apocope? Prosthesis? Paragoge? Synæresis? Diræsis? Tmesis? What is a figure of syntax? What are the principal figures of syntax? What is ellipsis? Hyperbaton? Parenthesis?

"Know then this truth, (enough for man to know,) Virtue alone is happiness below."—*Pope*.

4. *Pleonasm* is a redundancy of words; as, "Verily, *verily*, I say unto you."—"Simon Peter answered *and said*."—"I know thee *who thou art*."—*Bible*.

5. *Syllepsis* is the agreement of one word with the figurative sense of another; as, "The *Word* was made flesh and dwelt among us; and we beheld *his* glory."—*John* 1: 14. The whole *city* came out to meet Jesus; and when *they* saw him, *they* besought him, that he would depart out of *their* coasts."—*Mat.* 8: 34. "A dauntless *soul* erect, *who* smiles on death."—*Thomson*.

6. *Enallage* is the use of one form of a word, or of one part of speech, for another; as, *We* and *you*, for *I* and *thou*. "Rumor can ope(n) the grave."—*Cowley*. "Thames listens to thy strains, and silent(*ly*) flows."—*Gray*. "Sure some disaster has befallen (*befallen*) him."—*Id.*

This figure borders closely upon solecism, and, in general, is to be so considered; otherwise, the rules of grammar are of no validity; as, "Whether I grow old or *no*" (not).—*Cowley*.

FIGURES OF RHETORIC.

241. A *Figure of Rhetoric* is a departure from the ordinary application of words. Most figures of this kind are usually called *Tropes*.

A *Trope* is the change, or turning, of a word from its usual signification; as, "Go, gather *laurels* on the *hill* of science."

The principal figures of Rhetoric are *Met'-a-phor*, *Sim'-i-le*, *Al'-le-go-ry*, *Par'-a-ble*, *Per-son'-i-fi-cation*, *Me-ton'-y-my*, *Syn-ec'-do-che*, *I'-ro-ny*, *Hy-per'-bo-le*, *Li'-to-tes*, *Vis'-ion*, *A-pos'-trophe*, *Er-o-te'-sis*, *Ec-pho-ne'-sis*, *An-tith'-e-sis*, *Re-pe-ti'-tion*, and *Cli'-max*.

What is pleonasm? Syllepsis? Enallage? What is said of this figure? What is a figure of rhetoric? What are most figures of this kind called? What is a trope? Which are the seventeen principal figures of rhetoric?

1. A *Metaphor* is a similitude without the sign of comparison. It gives one object the name or attribute of another ; as, "That man is a *fox*."—"The soldiers were *lions* in the combat."—"The Lord is my *rock*;" &c.—*Ps.* 18 : 2.—(See this passage : it contains six metaphors.) "Man's superior walks amid the *glad* creation."—*Thomson*. "The clouds *consign* their *treasures* to the fields."—*Id.* "Thou (art) *smiling* Nature's universal *robe*!"—*Id.*

2. A *Simile* is a comparison between the resemblance of things, introduced by *like*, *as*, or *so* ; as, "That man is *like a fox*."—"The soldiers fought *like lions*."—"Thou carriest them away *as with a flood* : they are *as a sleep* : in the morning, they are *like grass* which is grown up."—*Ps.* 90 : 5. "As the whirlwind passeth, *so is the wicked no more*."—*Prov.* 10 : 25. (See *Ps.* 103.)

3. An *Allegory* is a consistent series of metaphors, illustrating one subject by another ; as, "Stop the *currents*, young men ; the *meadows* have *drank* sufficiently."—*Trans. from Virgil*. That is, "Let your music cease ; our ears have been sufficiently delighted."

Let the pupil read the following from Scripture :—1. The men of Shechem under the figure of trees choosing a king.—*Judg.* 9 : 8—15. 2. The people of Israel under the figure of a vine—*Ps.* 80 : 8—16. Of this style are *Æsop's Fables*, *Bunyan's Pilgrim's Progress*, and the *Hill of Science*, by Johnson.

4. A *Parable* is an allegory usually drawn from such events as might actually occur ; as, The parable of the Poor Man and his Lamb.—2 *Sam.* 12 : 1—5. Of the Sower, &c.—*Mat.* 13. Of the Ten Virgins, &c.—*Id.* 25.

An obscure allegory or riddle is called an *ænigma*.

5. *Personification* ascribes life or intelligence to inanimate or dumb objects ; as,

1. "The *deep* saith, It is not in me ; and the *sea* saith, It is not in me."—*Job* 28 : 14.

2. "The *Sun* shakes from his noon-day throne the scattering clouds."—*Thomson*.

What is a metaphor ? What does it give one object ? A simile ? An allegory ? A parable ? What is an *ænigma* ? What is personification ?

3. "*Earth* shakes her nodding towers."—*Pope*.
4. "*Death*, then, has changed his nature too."—*Young*.
5. ————— "*Spring* is but the child
Of churlish *Winter*, in her froward moods
Discovering much the temper of her sire."—*Cowper*.

6. *Metonymy* is a change of names. It gives one object the name of another which has some relation to it; as, *gray hairs*, for *old age*: *crown*, for *king*: *city*, for *citizens*: *heart*, for *affections*. "The kettle boils;" i. e. the *water*.—"He addressed the *chair*;" i. e. the *president*. "God is our *salvation*;" i. e. *Saviour*. "We read *Virgil*;" i. e. his *poems* or *writings*. "They have *Moses* and the *prophets*;" i. e. their *books* or *writings*.

7. *Synecdoche* is the use of the whole for a part, or a part for the whole; as, "Now all amid the rigors of the *year*;" i. e. *winter*. "*Man* is mortal;" i. e. all *mankind*. So also, the *soul* or the *head*, for the *person*: the *waves*, for the *sea*: the *roof*, for the *house*: *ten thousand*, for any great number.

8. *Irony* is a kind of ridicule meaning the reverse of what is said; as, "Elijah mocked them and said, Cry aloud, for he is a god: either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked."—1 *Kings* 18: 27.

9. *Hyperbole* is extravagant exaggeration which is not intended to be taken literally; as, "He was owner of a piece of ground not larger than a Lacedemonian letter."—*Longinus*. David says of Saul and Jonathan: "They were swifter than eagles: they were stronger than lions."—2 *Sam.* i: 23. (See *Hab.* i: 8—10.)

10. *Litotes* is an extenuation to avoid censure, or to express more strongly what is intended; as, "I do not commend;" i. e. I blame. "The words are not harmless;" i. e. they are injurious. "A citizen of no mean city;" i. e. an illustrious one.—*Acts* 21: 39.

What is metonymy? What does it give one object? What is synecdoche? What is irony? What is hyperbole? What is litotes?

11. *Vision*, or *Imagery*, is a lively representation of past or future events as if actually present; as, *Ps.* 2: 23.

"The combat deepens:—on, ye brave,
Who rush to glory, or the grave!
Wave, Munich, all thy banners wave!
And charge with all thy chivalry!"—*Campbell*.

12. *Apostrophe* is a turning from the tenor of discourse, to make some address; as, "Death is swallowed up in victory. O Death! where is thy sting? O Grave! where is thy victory?"—1 *Cor.* 15: 55. See *Ps.* 9: 6. Of this, is also given an example, when an advocate turns from the *jury*, to address a few remarks to the court.

13. *Erotesis* is an earnest question, used more strongly to affirm or deny; or to give life and spirit to discourse; as,—

1. "Am I not an apostle? am I not free? have I not seen Jesus Christ our Lord? are ye not my work in the Lord?"—1 *Cor.* 9: 1.

2. "Are all apostles? are all prophets? are all teachers? are all workers of miracles? have all the gifts of healing? do all speak with tongues? do all interpret?"—*Id.* 12: 29. (See *Id.* 9: 4–8. *Gal.* 3: 1–5.)

14. *Ecphonesis* is a pathetic or animated exclamation; as,—

"Ah Eloquence! thou wast undone;
Wast from thy native country driven,
When Tyranny eclipsed the sun,
And blotted out the stars of heaven!"—*Cary*.

See 2 *Sam.* 18: 33.—*Ps.* 56: 6.—*Rom.* 11: 33.

15. *Antithesis* is a contrast of opposite words or sentiments, to give greater effect; as,—

1. "Though *deep*, yet *clear*: though *gentle*, yet not *dull*:
Strong, without *rage*: without *overflowing*, *full*."

2. "*We* are *fools* for Christ's sake, but *ye* are *wise* in Christ; we are *weak*, but ye are *strong*: ye are *honorable*, but we are *despised*."—1 *Cor.* 4: 10.

See *Id.* 12: 13. 6: 12. 10: 21–24. 12: 13. 15: 42–54.

16. *Repetition* is the recurrence of the same word, phrase, or sentiment, to heighten the effect; as, "*Charity* suffereth long, and is kind; *charity* envieth not; *charity* vaunteth not itself, (but) beareth *all things*, believeth *all things*, hopeth *all things*, endureth *all things*."—1 Cor. 13: 4, 7.

See verses 8, 11.—*Id.* 12: 8-11. 2 Cor. 11: 22. This figure usually produces *climax*.

17. *Climax* is a gradual rising in discourse to what is more important or impressive; as, "For all things are yours: whether Paul, or Apollos, or Cephas, or the world, or life, or death, or things present, or things to come: all are yours; and ye are Christ's; and Christ is God's."—1 Cor. 3: 21-23.

See Rom. 8: 35-39. 5: 3-5. 2 Peter, 1: 5-7. The 13th of 1 Cor. and the 11th of Heb. constitute each a continued *climax*.

VERSIFICATION.

242.—1. *Versification* is the art of arranging words into verses.

2. A *verse*, or *line*, consists of a certain succession of accented and unaccented syllables.

3. A *stanza* consists of two or more verses properly adjusted to each other. Stanzas are often incorrectly called verses.

4. A *hemistich* is half a verse or line. A *couplet*, or *distich*, consists of two verses. A *triplet* consists of three verses rhyming together.

5. *Rhyme* is the similarity of sound in the last syllables of two or more different verses.

6. *Blank verse* is verse without rhyme.

POETIC FEET.

343.—1. *Feet* are the rhythmical divisions of a verse.

NOTE 1. In English versification, *accented* syllables are accounted *long*: *unaccented* syllables, *short*. Thus:—

What is repetition? What does it produce? What is climax? Versification? A verse? A stanza? Are stanzas ever miscalled? What is a hemistich? A couplet? A triplet? What is rhyme? Blank verse? What are feet? What of long and short syllables in English?

"And māy | āt lāst | mȳ wēa|rȳ āge
Find out | thē pēace|fūl hār|mītage."

NOTE 2. A foot may consist of part of a word, of a whole word, of different words, or of parts of different words.

NOTE 3. In Greek, and in Latin poetry, each syllable has a certain quantity, long or short, independent of accent; but not in English.

2. The *quantity* of a syllable is the relative time occupied in pronouncing it. A long syllable has the quantity of two short ones.

METER, OR MEASURE.

244.—1. *Meter* is the measure by which verses are composed.

2. Stanzas of four lines, having *four* feet in the first and third, and *three* in the second and fourth, are called *common meter*: those of four lines, the third having *four* feet, and the others *three*, are called *short meter*: and those of four lines, each containing *four* feet, are called *long meter*.

3. The meter depends on the number of the syllables and the place of the accent.

4. A verse of one foot is called *monometer*; of two, *dimeter*; of three, *trimeter*; of four, *tetrameter*; of five, *pentameter*; of six, *hexameter*; of seven, *heptameter*.

5. There are eight kinds of feet: four of *two* syllables, and four of *three*.

I. FEET OF TWO SYLLABLES.

1. An Iambus — —; as, bētrāy.
2. A Trochee — —; as, grācēfūl.
3. A Spondee — —; as, pāle mōrn.
4. A Pyrrhic — —; as, ōn ā (hill).

II. FEET OF THREE SYLLABLES.

1. An Anapest — — —; as, ĭntērvēne
2. A Dactyl — — —; as, hōlīnēsa
3. An Amphibrac — — —; as, dēlightfūl.
4. A Tribrach — — —; as, (hon)ōrāblē.

Of what may a foot consist? What constitutes quantity in English? What is quantity? What is meter? What is common meter? Short metre? Long meter? On what does the meter depend? What is a verse of one foot called? Of two? Three? Four? Five? Six? Seven? How many kinds of feet? Name the first four? The second four? Give an example of each?

By observing the preceding examples, it appears, that—

1. The *Iambus* consists of a short syllable and a long one.
2. The *Trochee* consists of a long syllable and a short one.
3. The *Spondee* consists of two long syllables.
4. The *Pyrrhic* consists of two short syllables.
5. The *Anapest* consists of two short syllables and a long one.
6. The *Dactyl* consists of a long syllable and two short ones.
7. The *Amphibrach* consists of a short, a long, and a short syllable.
8. The *Tribrach* consists of three short syllables.

Of these, the principal English feet are the *Iambus*, *Trochee*, *Anapest*, and *Dactyl*.

SCANNING.

245. *Scanning* is the resolving of verses into the feet which compose them.

NOTE. When the measure is exact, the verse is called *acatalectic*; when a syllable is wanting, the verse is called *catalectic*: when there is a redundant syllable, it is called *hypercatalectic*, or *hypermeter*.

I. OF IAMBIC VERSE.

In Iambic verse, the accent is placed on the even syllables. It has the following meters:

1. Seven Iambuses, or Heptameter.

Whēn all | thŷ mēr|ciēs, O | mŷ Gōd, | mŷ ris|ing sōul | sūrveys,
Transport|ed with | the view | I'm lost | in won|der, love, | and praise.

2. Six Iambuses, or Hexameter.

Nōr wear | mŷ hours | āway, | būt sēek | thē hēr|mīt's cēll;
'Tis he | my doubt | can clear, | perhaps | my care | dispel./^f

3. Five Iambuses, or Pentameter.

Nōw came | still ēve|nīng on, | ānd Twi|light grāy
Had in | her so|ber live|ry all | things clad.

4. Four Iambuses, or Tetrameter.

O thōu, | bēnēath | whōse sōv|reign sway.
Nations | and worlds, | in dust | decay.

Of what does the Iambus consist? The trochee? Spondee? Pyrrhic? Anapest? Dactyl? Amphibrach? Tribrach? Which are the principal English feet? What is scanning? What if the verse is exact? When a syllable is wanting? When there is a redundant syllable?

5. Three Iambuses, or Trimeter.

Sēe what | ā liv|ing stone
The build|ers did | refuse.

6. Two Iambuses, or dimeter.

Greāt mēn | māintain
Wise men | should reign.

7. One Iambus, or Monometer.

Dēep thōught
They sough.

The following line is an example of the seven forms of Iambic.

1. Hōw blithe | whēn first | frōm fār | I cāme | tō wōo | ānd win | thē maid.
2. When first | from far | I came | to woo | and win | the maid.
3. From far | I came | to woo | and win | the maid.
4. I came | to woo | and win | the maid.
5. To woo | and win | the maid.
6. And win | the maid.
7. The maid.

By adding *en* to *maid*, seven forms of *hypermeters* are furnished.

1. Hōw blithe | whēn first | frōm fār | I cāme | tō wōo | ānd win | thē maidēn.
2. When first | from far | I came | to woo | and win | the maiden.
3. From far | I came | to woo | and win | the maiden.
4. I came | to woo | and win | the maiden.
5. To woo | and win | the maiden.
6. And win | the maiden.
7. The maiden.

Iambic Hypermeter verse is now usually divided into alternate lines of four and three feet; as,

Lēt mē | tō some | wild dēs|ērt gō
And find | ā peace|fūl hōme,
Where storms | of mal|ice nev|er blow,
Tempta|tions nev|er come.

Iambic Hypermeter verse is the *Alexandrian* measure, and is seldom used except to complete a stanza, especially in heroic rhyme; as,

How is iambic hypermeter verse now usually divided? What is iambic hypermeter verse? When is it used?

A needless Alexandrine ends the song,
Which like | a wound|ēd snake | drāgs its | slōw lēngth | ālong.

Iambic Pentameter verse is the regular English *Heroic*, and is the form commonly used in blank verse. The *Elegiac Stanza* of four Pentameter verses, rhymes alternately; as,

Hero|ic vir|tue did | his ac|tions guide;
And he | the sub|stance, not th' appear|ance, chose.
To res|cue one | such friend, | he took | more pride,
Than to | destroy | whole thou|sands of | such foes.

NOTE 1.—By a proper use of *Trochees*, *Anapests*, &c., Iambic verse of five feet is capable of many varieties.

NOTE 2.—Except in connection with longer ones, Iambic verses of fewer than seven syllables are seldom used.

II.—OF TROCHAIC VERSE.

In Trochaic verse, the accent is placed on the odd syllables. It has the following meters:

1. Six Trochees, or Hexameter.

On ā | mōuntāin | strēched bē|nēath ā | hōarŷ | willōw,
Lay a | shepherd | swain, and | viewed the | rolling | billow.

2. Five Trochees, or Pentameter. (Little used.)

All thāt | walk ōn | fōot ōr | ride īn | chari|ōts.

3. Four Trochees, or Tetrameter.

Though yē | had ā | will tō | hīde hīm,
Now, we | hope, you'll | not a|bide him.

4. Three Trochees, or Trimeter.

Sēize thē | lightnīng's | pmiōn,
From the | starr'd do|minion.

5. Two Trochees, or Dimeter.

Rich thē | trēasūre,
Sweet the | pleasure.

6. One Trochee.

Hēarīng,
Fearing.

What of the iambic pentameter verse? In what is it commonly used? What of the Elegiac Stanza? Where is the accent in trochaic verse?

NOTE.—Trochaic verse of single rhyme ends with a long syllable added, forming *hypermeter* ; as,

1. When I | dipped in | to the | Future, | far as | human | eye could | see ;
Saw the | vision | of the | world, and | all the | wonder | that will | be.

2. Night and | morning | were at | meeting | over | Water | loo,
Cocks had | sung their | earliest greeting : | faint and | low they | crew.

3. In a | wretched | workhouse | Age's crown is | bare,
With a | few thin | locks just | fencing | out the | air.

4. Idle | after | dinner, | in his | chair,
Sat a | farmer, | ruddy, | fat, and | fair.

5. Model | of thy | parent | dear,
Happy | infant | worth a | fear.

6. In the | rhymes of | old,
Poets | gravely | told.

7. Let it | bound
On the | ground.

NOTE.—Iambics and Trochaics are often found in the same poem. *Trochaic* verse, with a final long syllable added, is merely *Iambic* verse, wanting the initial short syllable ; as,

1. *Trochaic* : Rēstlēss | mōrtāls | tōil fōr | nōught.

2. *Iambic* : (And) rēst | lēss mōr | tāls tōil | fōr nōught.

III. OF ANAPESTIC VERSE.

In anapestic verse, the accent is placed on every third syllable. It has the following meters :

1. Four Anapestics, or Tetrameter.

Māy I gōv | ěrn mý pás | siōns with ab | sōlūte sway,
And grow wis | er and bet | ter as life | wears away.

2. Three Anapestics, or Trimeter.

Frōm thē cēn | tēr āll round | tō thē sēa,
I am lord | of the fowl | and the brute.

3. Two Anapestics, or Dimeter.

Like ā bean | tīfūl drēam,
By the mead | ow and stream.

4. One Anapestic, or Monometer.

O'er thē snōw
Swift we go.

How does trochaic verse of single rhyme end? Are trochaic and iambic verse the same? Where is the accent in anapestic verse?

NOTE—The *fourth* and *second* forms sometimes admit an additional short syllable at the end; as,

4. On thē wārm | chēek ōf yōuth | smīles ānd rūe|ēs āre blēnd|īng.
2. Of thē bīrds | īn thȳ bōw|ēr,
And the sim|ple white flow|er.

NOTE—The first foot of Anapestic verse may be an *Iambic*; as,
O, had | I the wings | of a dove,
How soon | would I taste | you again.

IV. OF DACTYLIC VERSE.

In Dactylic verse, the accent is placed on the first syllable of each foot. It has the following meters:

1. Four Dactylics, or Tetrameter.

Noblē ānd | rare wās hēr | place īn sō|ciētȳ,
Graceful and | artless, she | moved with pro|priety:
Modest, sin|cere, and a | pattern of | piety,
Friends were not | wanting to | cherish her | memory.

2. Three Dactylics, or Trimeter.

Joy tō thē | follōwērs | ōf thē Lōrd,
Thus saith the | sure, the e|ternal word.

3. Two Dactylics, or Dimeter.

Nōt ōf ēarth | nōw īt brings
Jōy of ce|lestial things.

4. One Dactylic.

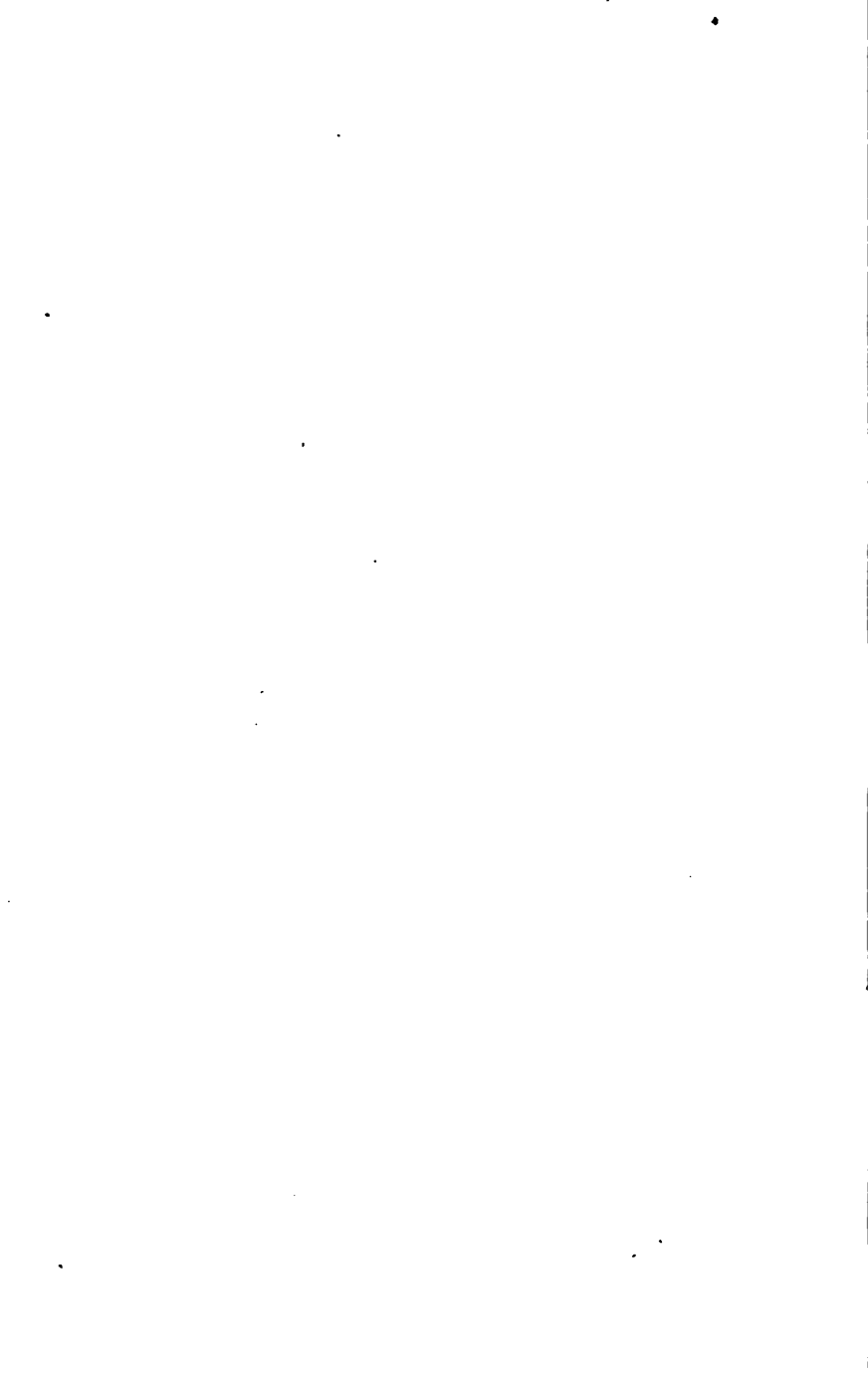
Tȳrānnȳ.
Villainy.

Which forms admit an additional short syllable? In anapestic verse, what may the first foot be? Where is the accent in dactylic verse?

ANALYTICAL CHART OF SENTENCES, THEIR PARTS AND ELEMENTS.

Sentences	1. In form, { Simple. or species { Compound. { Complex. Composita.	
	2. In mode { Declarative Imperative Interrogative	Exclamatory. { Definite. Indefinite. { Indicative form. Indirect { Imperative form. Double. { Emphatic form.
	3. In structure { Close. Compact { Single { 1st form. { 1st variety. 2d form. { 2d variety. 8d form. { 8d variety. Double. { 4th variety. 5th variety.	Loose { Entire, or perfect. Elliptic, or imperfect.
Classes of Elements	{ Words. Phrases. Clauses. Members.	Number of Elements. { Principal { 1. Subject { Simple. Complex. Composita.
Variation of Elements	{ 1. By expansion. 2. By contraction.	Subordinate { 2. Predicate { Simple. Complex. Composita.
Relation of Elements	{ 1. Coördinate. 2. Principal. 3. Subordinate. { Complete. Sentences are 4. Reciprocal. { Abridged. connected. 5. Independent.	{ 1. By conjunctions. 2. By conjunctive adverbs. 3. By relative pronouns. 4. By phrases. 5. By incorporation.
Attributes of objects	{ 1. Being. 2. State. 3. Action. 4. Mere limitation. 5. Quality. 6. Class.	Attributes Expressed { 1. Assumed. 2. Affirmed. 3. Inquired for.

* The attributive, complement, and circumstance, may, like the subject and predicate, be simple, complex, or composita.




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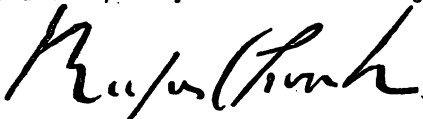
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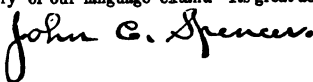
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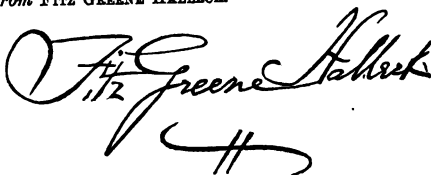
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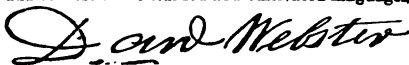
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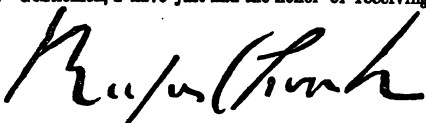
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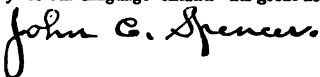
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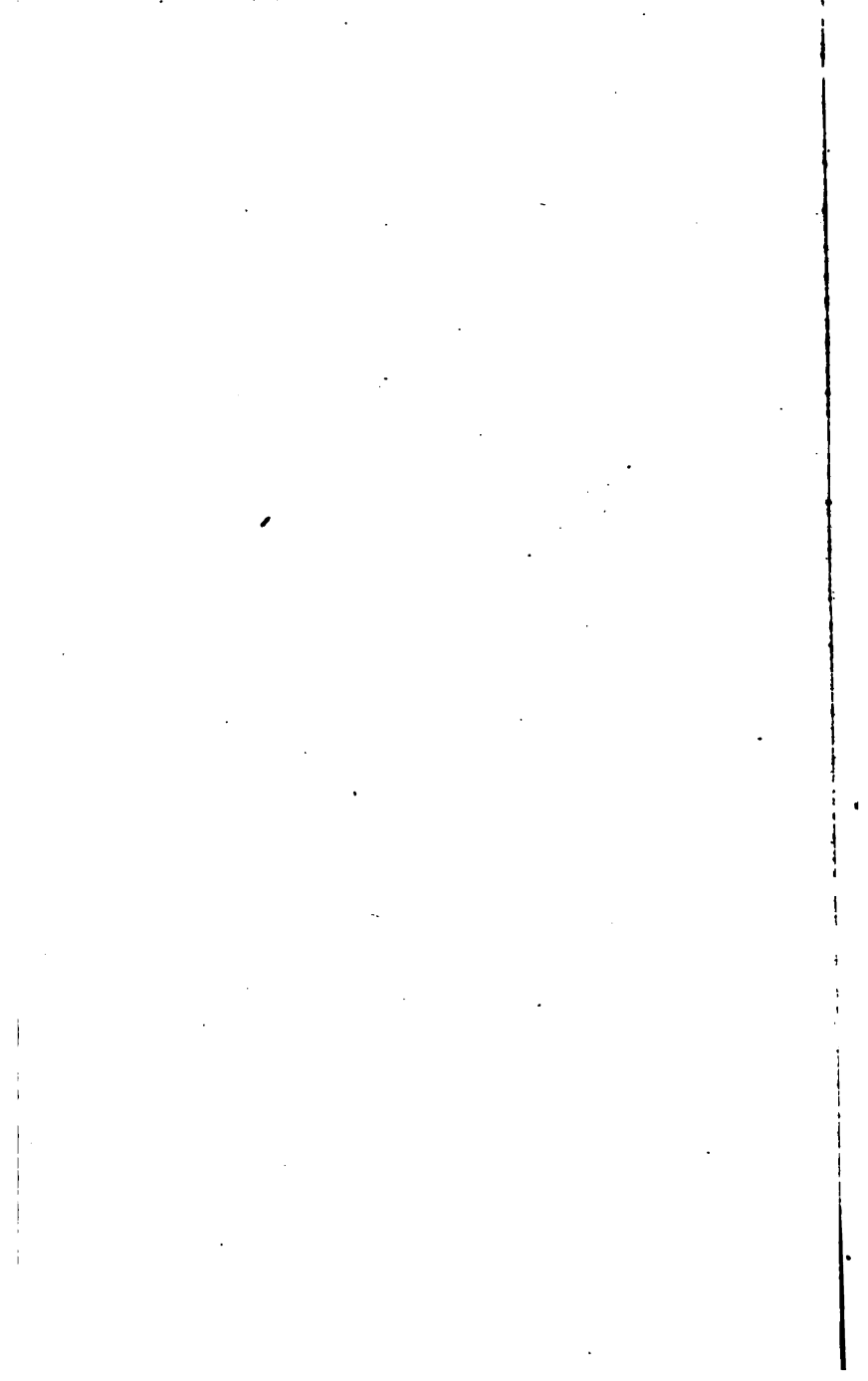
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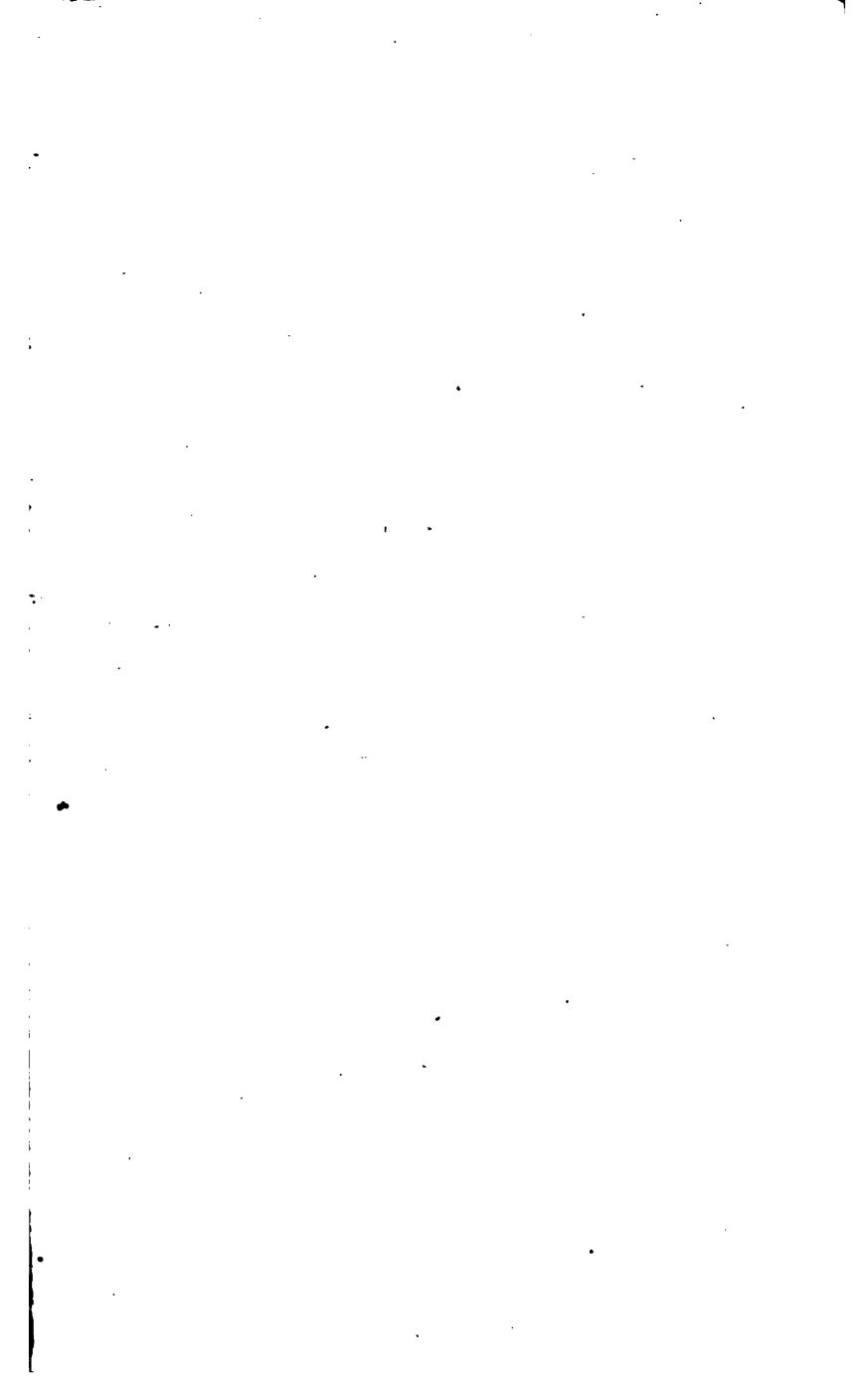


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